

# The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—Goethe.

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SATURDAY, APRIL 13, 1867.

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5d. Stamped.

**ROYAL ACADEMY OF MUSIC.**—INSTITUTED 1822.  
Incorporated by Royal Charter 1830.—The HALF SESSION will commence on FRIDAY, May 17th.  
Candidates for admission can be examined on Mondays and Thursdays after the 27th instant, at Eleven o'clock.

By Order, **WILLIAM STERNDALÉ BENNETT,**  
Principal.  
ROYAL ACADEMY OF MUSIC,  
4, Tenterden Street, Hanover Square,  
April 12th, 1867.

**ROYAL ACADEMY OF MUSIC.**—ORCHESTRAL STUDENTS.—A New Class of Students has been instituted for the encouragement of those entering the Profession of Music, with a view to becoming Orchestral Performers.

All particulars may be obtained upon application to the Secretary.  
By Order of the Committee of Management,  
4, Tenterden Street, Hanover Square, W. **J. GIMSON, Secretary.**

**ST. JAMES'S HALL, REGENT STREET & PICCADILLY.**

**MR. AUSTIN** has the honour to announce to his Friends, Patrons, and the Public, that his

**ANNUAL BENEFIT CONCERT**

WILL TAKE PLACE ON  
**TUESDAY EVENING, April 30th, 1867,**  
Commencing at Eight o'clock.

**VOCALISTS.**—Madame Maria Vilda, Miss Ida Gillies, Miss Ada Jackson, and Miss Palmer; Mr. Sims Reeves, Mr. Wilford Morgan, and Mr. J. G. Faley.  
**INSTRUMENTALISTS.**—Pianoforte: Miss Clinton Fynes, and Madame and Herr Jaell.  
CONDUCTOR ———— **MR. BENEDICT.**

Box Stalls, 6s.; Family Ticket (to admit Four), 21 1s.; Balcony, 3s.; Area, 2s.; Admission, 1s. Tickets may be obtained of Messrs. Chappell, Mr. Mitchell, Mr. Bubh, Messrs. Lacon & Oller, Messrs. Hopwood & Crew, and Messrs. Lamborn Cook, Addison, & Co., Bond Street; Mr. Nimmo, 55, Wigmore Street; Messrs. Ransford & Son, 2, Princes Street, Oxford Circus; Messrs. Keith, Prowse, & Co., 45, Cheap-side; and at Mr. Austin's Ticket Office, 28, Piccadilly.

**CRYSTAL PALACE.**—THIS DAY.—SATURDAY CONCERT AND PROMENADE.—Vocalists: Mdle. Enequist, Miss Edith Wynne, and Mons. de Fontaine. Solo Violin, Herr Straus. Conductor, Mr. Manns. Programme includes the Pastoral Symphony; Overtures, Spohr's "Jessonda" and Schumann's "Manfred"; Selection from Mss. Opera, "The Sapphire Necklace," A. S. Sullivan.

Admission, 2s. 6d.; Children, 1s.; Reserved Seats, 2s. 6d.  
NOTE.—By kind permission, the Boats of the Oxford and Cambridge University Rowing Clubs will be exhibited in the Centre Transept this afternoon.

**DUBLIN.**—MR. GASKIN'S VOCAL CLASSES.

THE following popular New Songs and Duets will be practised by the Pupils of Mr. Gaskin's Vocal Classes during the present Session:—  
SONG, "SIGHING FOR THEE" . . . . . **Jules Benedict.**  
BALLAD, "THE SPRING" . . . . . **Wellington Guernsey.**  
DUET, "WHEN THE WIND BLOWS IN FROM THE SEA" . . . . . **Henry Smart.**  
SONG, "MY SWEETHEART WHEN A BOY" . . . . . **Wilford Morgan.**  
CAVATINA, "MID THE ROSE LEAVES" . . . . . **Wellington Guernsey.**  
BALLAD, "THE MAID OF MURIANO" . . . . . **J. Guglielmo.**

**MDLLE. RITA FAVANTI** has the honour to announce she will give a **GRAND EVENING CONCERT**, at the **BETHOVEN ROOMS**, on Wednesday, May 16th. Full particulars in future announcements. Tickets to be had of D. Davison & Co., 244, Regent Street; and of Mdle. Rita Favanti, at her residence, 28, Abingdon Villas, Kensington, W.

**HERR and MADAME SAUERBREY'S EVENING CONCERT** will take place in May. Particulars will be shortly announced.  
33, Manchester Street, Manchester Square, W.

**HERR LEHMEYER** has the honour to announce that his **ANNUAL GRAND CONCERT** will take place on **WEDNESDAY EVENING**, the 5th of June, at the **BETHOVEN ROOMS**, Harley Street, on which occasion he will be assisted by the most eminent Artists of the Season. All information of Herr Lehmeier, 37, Alfred Place, Bedford Square.

## FURNISHED HOUSE.

To the Artists of Her Majesty's Theatre & Royal Italian Operas.

**TO BE LET**, handsomely Furnished, in **GLOUCESTER CRESCENT, GLOUCESTER GATE, REGENT'S PARK**, containing Dining Room, Study, Ante Room, Drawing and Four Bed Rooms. Garden Front and Back.  
For cards to view and terms, apply to "Zeta," Messrs. D. DAVISON & Co.'s, 244, Regent Street.

## FURNISHED APARTMENTS.

To the Artists of the Italian Opera Houses and Others.

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## WANTED.

**WANTED, an ASSISTANT in the MUSIC TRADE**, having a thorough knowledge of the London Catalogues and a good general knowledge of the Trade. Apply to Messrs. R. PORR & Co., 167, North Street, Brighton.

**TO CONCERT GIVERS, &c.**—A **PIANIST** is open to accept Engagements to accompany Vocalists at Matinees, Soirées, &c., &c., &c. He would also accompany Vocalists during their daily practice. Address X, care of Messrs DUNCAN DAVISON, 244, Regent Street.

**TO VIOLINISTS.**—A First-rate **PETER GUARNERUS**, pronounced by the highest authorities in the matter to be his masterpiece, wonderfully preserved, unusually fine wood, extremely noble tone, is, on account of the death of its proprietor, **TO BE SOLD**. To be seen every Tuesday and Friday, from Twelve till One o'clock, at Herr ENGEL'S, 31, Grosvenor Street, Grosvenor Square.

**THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE.**  
Ladies and Gentlemen proposing to give Concerts, Balls, Readings, etc., or to hold Public or Committee Meetings, Bazaars, Fancy Fairs, etc., are respectfully invited to be early in their application.—Apply to Mr. FISH, at the Rooms.  
**ROBERT COCKS, Proprietor.**

**MISS BERRY GREENING** will sing the Variations on "CHERRY RIPE" (composed expressly for her), at Miss Edwards' Concert, Westbourne Hall, April 30th.

**MISS FLORENCE DE COURCY** will sing "MID THE ROSE LEAVES" (composed by WELLINGTON GUERNSEY), at Croydon, April 20th.

**MISS FLORENCE DE COURCY** will sing **HENRY SMART's** admired song, "HARK! THE BELLS ARE RINGING," at the Beethoven Rooms, April 29th.

**MADAME FLORENCE LANCIA'S English Opera Company** will perform the following Operas: *La Sonnambula*, *Il Trovatore*, *The Crown Diamonds*, *Fra Diavolo*, *Faust*, and the *Barber of Seville*, during the Easter week, at the Theatre-Royal, Brighton.

**MDLLE. RITA FAVANTI** has returned to Town from her Tour in Ireland, and is re-engaged for the Autumn. All communications relative to Opera and Concert Engagements to be addressed to her at Messrs. DUNCAN DAVISON and Co.'s Foreign Music Warehouse, 244, Regent Street; or her residence, 28, Abingdon Villas, Kensington.

## MR. EMILE BERGER.

**MR. EMILE BERGER** begs to announce to his Friends and Pupils that he will return to London for the Season on the 30th of May. All communications respecting Concerts, Lessons, etc., etc., address, care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street, London, W.  
Glasgow, April 9th, 1867.

**MR. HERBERT BOND** will sing in the *Creation*, at Sheffield, on 15th April.

**MR. HERBERT BOND** will sing in the *Messiah*, at Sheffield, on 19th April.

**MR. SEYMOUR SMITH** will sing **WILFORD MORGAN'S** highly successful song, "MY SWEETHEART WHEN A BOY," at Barnsley, April 22nd; at Birmingham, 24th and 26th; and at the Burdett Literary Institute, 30th.

**MR. W. COATES** will sing **WILFORD MORGAN'S** highly successful song, "MY SWEETHEART WHEN A BOY," at Rochester, April 30th; Sittingbourne, May 1st.

**MR. FRANK ELMORE** will sing "THOU ART SO NEAR AND YET SO FAR," at Warrington, April 30th; and at St. James's Hall, May 14th.

**MR. WILFORD MORGAN** will sing his new song, "MY SWEETHEART WHEN A BOY," at all his engagements during the ensuing season.

**MR. ALFRED HEMMING** will sing "THE MESSAGE," by **BLUMENTHAL**, and "THE ORPHAN'S TEAR," by **MR. BEUTHIN**, at Myddelton Hall, April 17th.

**MR. SUPPUS**, Professor of Music, begs to announce that he gives Lessons on the Guitar, Violin, Piano, and Singing; and there are Meetings for Amateurs for the Practice of Trios, Quartets, etc., on Tuesdays and Thursdays, from Four to Six o'clock, at his residence, 3, Upper James Street, Golden Square, which he superintends.

**MR. CHARLES HALL** (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

**MR. KING HALL** having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony, and Composition, also engagements for Concerts and Soirées, be sent to his residence, No. 199, Euston Road, N.W.

**SIGNOR FOLI** will sing "THE VALIANT KNIGHT" (composed by **WILLEM KLOSS**), at the Gentlemen's Concerts, Manchester, Wednesday, April 17th.

**HERR ALFRED JAELL** will arrive in London about the end of April for the Season. Address—Messrs. ERARD, 18, Great Marlborough Street, W.

**H. WHITE & SON'S CATALOGUE** of CLASSICAL MUSIC, Ancient and Modern, Vocal and Instrumental, at very Reduced Prices, forwarded on receipt of One Stamp.  
H. WHITE & SON, 337, Oxford Street, London.

**THE BURLINGTON GLEE BOOK: A Collection of** Four-part Songs by **FRANZ ABT**, **BRINLEY RICHARDS**, **KUCKEN**, etc. 26 books, 2s. and 4s. each.

**THE BEAUTY OF THE MIND.** New Ballad, by the Composer of the "Liquid Gem," "Her bright smile haunts me still," "The Wishing Cap," and a hundred others. 3s. each; free by post for 19 stamps each.

**THE SONG OF THE BEE.** New Ballad, by the Composer of the "Liquid Gem," "Her bright smile haunts me still," "The Wishing Cap," and a hundred others. 2s. each; free by post for 19 stamps each.  
London: **ROBERT COCKS & Co.**, New Burlington Street.

By the Author of "The Guards" and "Hilda" Waltzes.  
**THE TITANIA WALTZ**, by **D. GODFREY**. The subjects from Weber's *Oberon*. "Skillfully worked up, with a result most pleasing—more so, even, than many of this popular writer's productions."—*City Press*. Post free for 24 stamps.  
London: **JOHN SHEPHERD**, 20, Warwick Lane, Paternoster Row.

**THE ABBESS.** New Song. Composed by **HENRY SMART**. Price 3s.

"Mr. Henry Smart is one of the best of our English composers, and his new vocal piece, 'The Abbess,' is worthy of his genius. It has the beauties of melody, construction, and expression, for which his music is justly distinguished, and will doubtless be welcomed as it deserves to be."—*Globe*.

London: **DUNCAN DAVIDSON & Co.**, 244, Regent Street, W.

**THE POPULAR GALOP OF THE DAY.**

**FLORENCE.** Galop Joyeux, for the Pianoforte (played at every Theatre in London). Composed by **PAUL SEMLER**. Price 3s.

London: **DUNCAN DAVIDSON & Co.**, 244, Regent Street, W.

N.B.—Orchestral Paris, price 5s.

Just Published,

**FIRST GRAND SONATA** for the **PIANOFORTE** (dedicated to Madame Arabella Goddard), by **CHARLES EDWARD STEPHENS**. Price 8s. Also, the same Author's Trio in F, for Pianoforte, Violin, and Violoncello, 16s.; Quartet in B minor, for Pianoforte, Violin, Tenor, and Violoncello, 25s.; Duo Concertante, for Two Pianofortes, 10s. 6d.; and "Mathilde," Valse Brillante Op. 5, 3s. 6d.; "Sehnsucht," Nocturne, Op. 6, 4s.; "Allegro-Rhapsodie," Op. 3, 3s. 6d.—Pianoforte Solos.

London: **SCHOTT & Co.**, 159, Regent Street.

**NEW SONG** by **M. JANE RONNIGER**—"GOOD NIGHT, BELOVED." Words by **LONGFELLOW**.  
**LAMBORN COCK, ADDISON, & Co.**, 62 and 63, New Bond Street, W.

Sung by Madame **ELVIRA BEHRENS**.

**"I WOULD I WERE"** ("Je voudrais être"), for Voice and Piano. Composed by **CHARLES OBERTHUR**. Price 3s.

London: **DUNCAN DAVIDSON & Co.**, 244, Regent Street, W.

"I WOULD I WERE" is also published for Voice and Harp Accompaniment, Price 4s.

Just Published, price 3s.,

**THE NEW AND POPULAR IRISH BALLAD,**

**"OH COME TO GLENGARIFF!"**

Composed by **AUGUSTUS GREVILLE**.

London: **DUNCAN DAVIDSON & Co.**, 244, Regent Street, W.

Published this Day,

**"O CRYSTAL TEARS,"**  
SONG.

The Words by **W. GUERNSEY**.

The Music by **F. S. COCKBURN**.

Price 2s. 6d.

London: **DUNCAN DAVIDSON & Co.**, 244, Regent Street, W.

**TOEPFER'S ALBUM FOR THE ORGAN.**

In honour of

**THE ORGANIST TOEPFER,**

Whose Jubilee will be celebrated at Weimar on the 4th of June, 1867,

An ALBUM will be published, to contain about

**40 NEW ORGAN COMPOSITIONS, PRELUDES, SONATAS, FUGUES, Etc.,**

By some of the First Organists throughout Germany.

**IT** is intended to collect as many Subscribers as possible, whose names will be printed in front of the book, as so many friends of the Jubilee, to whom a copy of the Album will be presented on the Day of his Jubilee. The work will extend over Twenty to Thirty Sheets, at 10s. 6d. to Subscribers.

Organists and Amateurs who may wish to subscribe are invited to send their names and addresses, before the end of April (as the list will then close), to Messrs. **DUNCAN DAVIDSON & Co.**, Foreign Music Warehouse, 244, Regent Street, London.

NEW SONG.

**"SHE NEVER CAN BE MINE."**

Sung with distinguished success by **MR. DAVID LAMBERT**.

Composed by **W. ALLAN SNAITH**.

Price 3s.

"The new song, 'She never can be mine,' by Snaith, is an excellent composition, and likely to become a popular favourite. In the hands of so accomplished and finished a singer as Mr. David Lambert, for whom the song was expressly written, the beauties and effects of the song were well and admirably displayed. Mr. Lambert was in magnificent voice, and added much to the popularity and fame of 'She never can be mine,' which he sang with such taste and musical feeling as to win a most enthusiastic encore, and finally retired from the platform amidst a storm of applause."—*South Durham Mercury*.

London: **DUNCAN DAVIDSON & Co.**, 244, Regent Street, W.

Just Published,

**THREE DUETS FOR SOPRANO AND MEZZO-SOPRANO**

No. 1. **THE INVITATION** ("Oh come thou hither").

2. **THE QUAIL** ("Whence come those sounds along the gale?")

3. **THE SISTERS** ("Come, haste, my sister dear").

Composed by **F. HAGEMAN**.

Price 3s. each.

"In making ourselves acquainted with the vocal duets of F. Hageman, we have also become acquainted with himself, his name being previously unknown to us. These duets are three in number: their titles are—'The Invitation,' 'The Quail,' and 'The Sisters.' They are in a pure Italian style—simple, easy, and perfectly suited to the voices for which they are intended. Two sisters belonging to a musical family, having (as is often the case) a soprano and a contralto voice, will find the practice of these duets useful and pleasing, both to themselves and their friends."—*Globe*.

London: **DUNCAN DAVIDSON & Co.**, 244, Regent Street, W.

## VERDI'S "DON CARLOS."

(From a Correspondent).

Paris, March 22.

Your readers have already been made familiar with the plot of *Don Carlos*, and the first impressions produced by this studied and elaborately worked-out novel inspiration, as regards form, of the great musical genius of the day. Since the first production of *Don Carlos* the theatre has continued to fill with audiences which enrich the treasury nightly with something like 11,000fr. Hitherto, therefore, there can be no doubt of the financial success of an opera which has evidently been written not for an Italian public but for the French. After two or three careful studies of what we must consider a new style in the composition of a lyrical drama by a master who has obtained universal popularity by his past mode of treating human passions and scenic combinations, we return to our original conclusion, that *Don Carlos* is a work essentially dramatic, and based upon the theories of modern classical music. Verdi appears to have been urged to adopt new forms and new modes of treatment by a class of musical critics who have pretended to depreciate his popular operas, such as the *Trovatore*, *Rigoletto*, and *La Traviata*, because they were not like Meyerbeer's, and essentially different from the musical madness of Wagner. In *Don Carlos* Verdi appears to have endeavoured to show a third phase in his musical career, and given us what the public—I do not mean the French public—will probably not receive with the same universal approbation as that bestowed on such operas of Verdi as are now given in Constantinople, New York, St. Petersburg, Madrid, Lisbon, Vienna, Berlin, London, Paris, and, in fact, in all the great capitals of the world. Nevertheless, *Don Carlos* will meet with an enthusiastic reception from musical critics who have hitherto endeavoured to depreciate his past triumphs. This is observable in the tone of the French press; and, in order to show the more matured appreciation of *Don Carlos* in the more important journals of Paris, I give you, in the first instance, the translation of a criticism from the *Moniteur*—

"When first heard, the music of *Don Carlos* had an effect upon the audience rather of surprise than pleasure. The dominating power which constitutes the basis of Verdi's genius appears here, not more in the powerful simplicity which has made the *maestro* universally popular, than it is sustained by an extraordinary development of harmonies, of a rare and deep sonorosity and new melodious forms. Has Verdi obeyed the direct influence of Richard Wagner, or followed an invincible impulse which urges men as well as the arts towards progress and perfection, and to which Wagner was one of the first to yield? This is a difficult matter to judge impartially; but one thing is certain—namely, that Verdi has completely modified his earlier methods, and adopted principles analogous to those of the German master. On the second performance the leading passages were distinctly marked out, and the audience, knowing on what points to bring their particular attention to bear, were able to enjoy this great work more perfectly, and receive it with greater enthusiasm."

Having given you the criticism of the *Moniteur*, the principal of the Parisian journals, I add that of the *Constitutionnel*, which is also a high authority:—

"There existed in the score of *Don Carlos* much that was felt to be drawn out to a wearisome length. M. Verdi, as we believe, forbade any suppression of these parts, and thought proper to take his departure for Italy on the day following the first representation. With much firmness and good sense, and armed, not with a pair of scissors, but a cavalry sabre, the director went boldly to work with the score, and dealing cuts and thrusts in all directions, destroyed the destructive parasites which undermined his professional prospects, and would have been the death of him. *Don Carlos* is saved. Its success was established at the second representation, after the departure of the most dangerous enemy the opera had to contend with, the author of the music. In the first act we meet with little more than a hunting chorus and an amorous duo between Don Carlos and Elizabeth. The first scene in the second act, which represents a cloister, opens with an instrumental introduction in *fa dièse mineur*, having a grand and solemn effect. A chorus behind the scenes accompanies a recitative, and is skilfully written, of fine construction, and replete with a novel kind of harmony. Then comes a duo, full of animation and effect, sung by MM. Faure and Morère, the words, 'Elle est à lui, j'en ai perdue,' being admirably rendered. The scene changes, and we find ourselves transported to a charming part of the country in Spain. This scene, which is one of the best in the opera, has first a chorus of women in *si naturel majeur*,

the happy subject of which has a most pleasing flute accompaniment, in which the note *fa dièse*, skilfully introduced, forms a *pédale supérieure* of the most pleasing effect. After this chorus comes a Saracen song, which might quite as well have been either Italian or French, without being any the less charming on that account. We remarked in the first few staves of this song, without being well able to account for it, a very original effect produced by the accord of *mi mineur* employed in *la majeur*. It is in the refrain of this melody that we have an explanation of the utility of the presence of the page, who suddenly departs from his character of follower and mandolin-bearer to give assistance, with voice and hand, to his mistress, the Princess Eboli, by seizing, opportunely, the upper third of this most agreeable *motivo*, which, by the way, is in this part written in too high a key for the fine and sympathetic voice of Madame Lauters. Next follows a trio, full of charms and suavity, preceded by delightful orchestral strains, which are happily repeated at the end during the silent exit of the singers. This trio embraces a romance, which Faure sings in a grand style, and in which the altos are heard in the second couplet very ingeniously combined. After this comes a good duo sung by M. Morère and Mlle. Sass, followed by a *cantabile* in *fa mineur*, sung by Philippe II. (Obin), which produced a remarkable fine effect. The third act commences with an *arioso*, admirably sung by Madame Lauters, and who went through the whole of this trying execution without the least symptom of fatigue. The ballet is of great importance to an opera; but that which has been introduced in *Don Carlos* is hardly sufficiently pleasing to gratify that numerous portion of the public who seek a kind of relief in these performances from the closer attention required by poetry and music. The *tableau* is undoubtedly of a graceful kind and the dancing excellent; but the brilliancy and animation of the scene are of too short a duration to leave after them those enlivening impressions which follow, for example, the *avertissements* of *La Muette* and the *Prophète*. To the nocturnal *fête* and ballet of pearls succeeds an *auto-dé-fé* on the Place de Valladolid. This is really a magnificent scene, and certainly the genius of Verdi never soared higher. The buzz of the people, the chanting of the monks, the march of the *cortège*, all form a solemn and imposing spectacle. Philippe advances in the midst of a flourish of trumpets. The smoke of the funeral pyre, where the victims are writhing, ascends towards the azure sky, producing hideous clouds. The whole Court is present at this terrible ceremony, because to fail in attendance would occasion a doubt as to purity of faith. When the burning faggots are extinguished, deputies from Flanders present themselves to the King, supported by Don Carlos, and utter their complaints of these cruel sacrifices in a chant, in a firm and resolute manner. These expressions of commiseration and regret being repulsed, Don Carlos still insists upon urging them, and the King therefore gives orders to deprive the rebel son of his sword. The Marquis de Posa alone ventures to execute the command. We will pass quickly over the remainder of the act, not, however, without mentioning, in the first place, a duet between Madame Lauters and M. Morère, the commencement of which especially, 'C'est vous, c'est vous, ma bienaimée,' is very beautiful. After an excellent trio we come the *morceau*, which is the crowning feature in the act; it is quite a scene in itself, making one think of the grand mechanism with which the Carraches and the Lafrances covered the vast cupolas of the Italian churches, and is a *chef-d'œuvre* of sonorous grandeur and brilliancy. The whole of the immense *personnel* of the opera, augmented by the pupils of the Conservatoire, and one of those military bands which are a valuable acquisition to Italian operas, combined such striking effects of regularity and power, so much brilliant discursiveness and consummate mastery of musical art, as almost to overwhelm with astonishment the young and superficial composers of our day. Monks, lords, ladies, soldiers, emperors and princesses, all join in vocal strains without the slightest confusion, in one of the most magnificent *ensembles* that were ever heard. All the resources of the theatre are pressed into the service of this beautiful and effective scene, to which nothing is wanting, not even a *morceau politique*, written in imitation of the *morceau parlementaire* in the *Africaine*. At the close of the third act Verdi was loudly called for from all parts of the house, but he did not think proper to make his appearance. Verdi is wanting in amenity. To restrain and tranquillize the public at the elevated temperature to which they had now arrived was no easy matter; and thus it was that the fine romance in *ré mineur*, sung by Obin with horn accompaniments, was not so effective as it deserved to be. During this third act the audience seemed as if dazzled and fatigued, notwithstanding which the just appreciation of good music was apparent, and the 'Je la maudis,' by Madame Lauters, was loudly applauded. The enthusiasm of the audience ran high in the scene that followed; and the romance or *cabalette*, 'La mort a des charmes, O Carlos, à qui meurt pour moi!' admirably sung by Faure—who played like a consummate actor the whole of the difficult scene where Posa dies in the arms of Don Carlos—was greeted with the most rapturous applause. In the fifth act, Mlle. Sass, who up till now appeared to be



waiting her opportunity, concentrated in herself all the interest and attraction of the scene, and in a very beautiful duo, 'Monte au calvaire,' with harp accompaniment, drew down thunders of applause, and which, in obedience to vociferous calls, she was obliged to repeat. It is impossible to render with more power and effect a finer production of musical genius. This duo crowned the success of the opera. We must not forget to mention the assistance rendered by Adolphe Sax, who in the *finale* introduced his cornet-à-piston in the military band, and which in all respects rival the most esteemed instruments of the orchestra. M. Thibaut, the *chef de musique* of the 1st Regiment of Cuirassiers of the Guard, conducted the band, under the vigilant leadership of the *chef d'orchestre*, M. Georges Hainl, who imparted to the whole of the execution much vigour and a perfect *ensemble*, the merit of which is also in a great measure due to the artists under his direction."

When Meyerbeer gave birth to one of his children, he was in the habit of inviting the musical critics and friends to meet round the infant prodigy and give their opinion as to the duties of his last offspring, and invite them to offer their opinion as to the probability of its living and eventually occupying a niche in the pantheon of musical celebrities. Verdi adopts a precisely contrary system. No sooner is his child born than he pitches it into a foundling hospital, and runs away from the city where the child first saw the light. *Don Carlos* was thrown among the critics naked and fatherless, and Verdi would not even condescend to ask benevolent people to look at the infant; and his offspring came crying into the world with a physiognomy so unlike the parent's that people at first thought the boy illegitimate. M. Escudier, as the proprietor of the music, was left in Paris by Padre Verdi to bring up the child and nurse it into maturity; and this benevolent person announces for publication a selection of a series of *morceaux* from the new opera of his journal, called *L'Art Musical*.

MUFF GOSWYN.

#### ROYAL ITALIAN OPERA.

*Faust e Margherita* was given on Thursday, April 4th, with Mdle. Pauline Lucca and Signor Mario in the two principal parts, the character of Mephistopheles being sustained by M. Petit, its original representative in Paris, the subordinate but by no means unimportant parts of Siebel and Valentine by Mdle. Morensi and Signor Guadagnini, and those of Marta and Wagner by Mdle. Anese and Signor Tagliafico. On the whole, this was a more than ordinary good performance of M. Gounod's best and most universally popular work. How *Faust e Margherita* is placed upon the stage at Mr. Gye's theatre is well known to all frequenters of the opera, as well as how admirably the orchestral interludes, accompaniments, and incidental music are played by the fine orchestra which Mr. Costa knows so well how to direct. On these points, indeed, it is wholly unnecessary to dwell. Enough that the *ensemble* was as imposing as ever. The opening scene, including the vision of Margaret and the restoration of Faust to youth, was found as picturesque, the great picture of the Kermesse, containing the first interview between Faust and Margaret, as gay and animated, the return of the soldiers and the contrition of Margaret, in the cathedral, two of the strong "situations" in Act IV,—the one as exhilarating, the other as impressive, as on any occasion we can remember. As usual, however, and very naturally, the scene of the garden was the most absorbing of all; and the acting of Mdle. Pauline Lucca and Signor Mario seemed to hold the audience spell-bound. We have nothing new to say about Mdle. Lucca's conception and execution of the poetically interesting personage of Margaret. Disagree as we may with certain readings of passages, here and there, it is impossible to deny that, regarded as a whole, it is quite as fascinating as it is original, quite as clever as it is piquant, and, above all, that it is from beginning to end dramatically effective. The young Teutonic singer, the most recent of Mr. Gye's important acquisitions, was, as the conventional phrase is, "in fine voice," won a hearty encore for her vivacious delivery of the apostrophe to the jewels, unanimous recognition for the touching reality of her demeanour in the church, where Margaret vainly strives to pray, in spite of the pitiless admonitions of her invisible enemy, Mephistopheles, and for the power, resonance, and beauty of her genuine soprano tones, in the trio of the prison, leading to the apotheosis upon which the curtain slowly descends. That Signor Mario, too, was in full possession of his powers appeared from the very opening, where his inimitable impersona-

tion of the old and effete alchemist is only equalled by the marvellous suppleness with which, at the transformation from decrepit senility to vigorous youth, he assumes the latter and more grateful attribute. We have rarely heard him give the tender apostrophe to Margaret's domicile, "Cast' asil'" or "Salve dimora casta," as it is variously rendered in Italian—with truer expression or more exquisite finish. The love duet—M. Gounod's unquestionable masterpiece in the way of expressive music—was, as always, the culminating point, and the curtain fell on the "garden scene" amid loud and general applause, terminating with a call for both singers, in obedience to which Mdle. Lucca and Signor Mario reappeared before the footlights.

About the new baritone, M. Petit, we trust to have frequent opportunities of speaking. It would be unfair to adjudge his claims to consideration after a single performance of an arduous part, trammelled, too, as he must necessarily have been, by the restrictions of an unfamiliar language. Nothing can possibly be more French than M. Petit—be that qualification an advantage or the contrary. That he is thoroughly well versed both in the dramatic and musical requisites of the part is evident. He has a voice remarkable alike for power and quality—a legitimate baritone-bass, not very unlike that of M. Faure, to whom, however, in histrionic capacity, he is in no way comparable. M. Petit's representation of Mephistopheles is not at all wanting in intelligence, and moreover, exhibits an independent view, with which he may be fairly credited. In other respects, however, it is hyper-melodramatic, and in gesture and attitude extravagant to a degree. His most successful effort was in the air in which Mephistopheles entertains his astonished companions at the Kermesse (the *ballata*, as it is styled—"Dio dell'or") which he sang with so much spirit and energy as to gain an undisputed encore. The remainder of his performance hardly came up to the same mark. Nevertheless, we would rather postpone any decided expression of opinion as to the talents of the new baritone, who has doubtless legitimately earned the reputation he enjoys abroad. The other new-comer, Signor Guadagnini, gives us less hope. His Valentine, after the Valentines we have seen in London, can hardly be credited with more than ordinary merit, nor is his voice distinguished by any very remarkable characteristics. Signor Guadagnini's best scene was the death of Valentine after the trio of the duel; but the scene of the death is invariably the best scene with every representative of Valentine that could possibly be named. There is little to add beyond the fact that Mdle. Morensi was the same pleasant Siebel of last year; that she gave her air, "Parlatele d'Amor," with vivacity and point, and the pretty romance, composed expressly for Mdle. Nantier Didiée ("Quando a te lieta"), when *Faust* was produced at Covent Garden, with genuine and unaffected feeling. Signor Tagliafico was, what he never fails to be—thoroughly efficient—in the small part of Wagner; and as much may be said of Mdle. Anese, in that of Marta.

The chorus obtained an encore for the famous "choeur de retour" (Act IV.); and altogether Thursday night's performance of an opera which has won universal popularity in England as elsewhere was thoroughly enjoyed by a brilliant and crowded audience. *Faust e Margherita* was repeated on Saturday in lieu of *Norma*, Madame Maria Vilda being indisposed.

On Tuesday Meyerbeer's grand opera, *L'Africaine*, introduced a third new baritone-bass, in the character of Nelusko. Of Sig. Cotogni, however, and of the general performance, beyond saying that a new tenor, Sig. Marino,\* replaced Sig. Lucchesi in the small part of Don Alvar, and that Mdle. Lucca, Madame Lemmens-Sherrington, Sig. Naudin, and Sig. Attri sustained the characters assigned to them last year, we defer speaking till next week. *L'Africaine* is to be repeated to-night. On Thursday *Faust e Margherita* was played for the third time.

On Tuesday we are promised *Fra Diavolo*—Zerlina by Mdle. Pauline Lucca, Milord by Sig. Ronconi, Miladi by Mdle. Morensi, *Fra Diavolo* by Sig. — What's-his-name?

MADRID.—Rossini's *Guillaume Tell* has been produced at the Teatro de l'Oriente with Signor Tamberlik as Arnold, M. Bonnebée as Tell, and Madame Nantier-Didiée as Matilda. The performances of Rossini's great work have been received with extraordinary enthusiasm.

\* Mario, with a consonant too much, and some other things too little.—A. S. S.

# ROYAL SOCIETY OF MUSICIANS.

The 129th anniversary festival of this charity was held on Saturday night at the Freemasons' Tavern, under the presidency of Mr. A. J. B. Beresford Hope, M.P.

The Chairman made a very eloquent appeal on behalf of the society, which he described as venerable for its antiquity, and hallowed by its traditions. In proposing such a toast he felt it necessary to throw himself upon the indulgence of the gentlemen present, and of the ladies, who were all compassion. The society was founded in the same year as that best of all magazines, the *Gentleman's*, and which, edited by Sylvanus Urban, still retained its reputation unimpaired to the present day. The person who gave to it the first thousand pounds was then known as a Mr. Handel, now known only as Handel, whose fame and power would live and grow long as the world lasts. Among his fellow subscribers in those days was that Heidigger whose practical jokes at the Pantheon and elsewhere were marked by a fun, wit, and humour, such as had been ever since absent from so-called practical jokes. The society was formed of the musicians of England at a time when the names of Mozart, Beethoven, Mendelssohn, and Bishop, were unknown. The founders were the musicians of England at a time when political disputes were not about £5 rating or compound householders, but when the question agitated was whether George II. or James III. should be king; when the old house of the Bourbons of France was represented by Louis XV., who still slumbered at Versailles; when Prussia was still but an upstart power, and the Holy Roman Empire still reigned at Vienna; when our colony of Virginia was still dutiful, and gave us no trouble; when Canada, now and henceforth a confederation, which he trusted would long continue British fame and representation, was then a dependency of the old Bourbons of France. All had changed since 1738, but this noble society still flourished unimpaired in its usefulness, and nobly sustained by the musicians of England. The society existed to succour and assist the professors of an art which, more than any other, was calculated to fascinate, to enlighten, to elevate and transform all and every one, rich and poor, educated and uneducated. Philosophers had sought to find a universal language and alphabet, but that which nearest approached the great object of their search was music. Other works of art depended to a certain extent upon material substance—the matter of which it was composed. A picture was burned or mutilated, the palace fell into decay, sculpture was shattered, the prized majolica vase might be fractured by a careless servant; but so long as tradition had handed down the memories of the human voice ages on ages and generation on generation, music had existed. Music he regarded as the universal language, and it was founded upon the immutable law of proportion implanted in our minds, which though lost could never be forgotten. Music was the most plastic, the most irrepressible of all arts, and he could not imagine for an instant that the musicians of England would allow its professors to suffer from distress and privation in the days of their adversity or declining age. In proposing the toast of "Prosperity to the Society," he did so with the greater pleasure, inasmuch as the present was the wedding-day of the society. Strange as it might appear that corporation which had no soul could enter into the marriage state, still it was nevertheless a fact, for the ladies' society of musicians had now cast in their lot with them, and taken for better for worse, for richer and poorer. In the days of Handel and Heidigger the society was a gay young man; it is now an elderly respectable married man, and he had, therefore, great pleasure in proposing the health of the society in its new and married state. The toast was drunk with musical honours.

The Chairman next gave "The Patrons and Friends of the Society;" responded to by Mr. Otto Goldschmidt. Colonel Anderson gave "The Health of the Chairman," which was appropriately acknowledged by Mr. Beresford Hope. After a touching tribute to the loss which the musical profession had sustained by the lamented death of Mr. Alfred Mellon, the Chairman proposed "The Health of the Stewards and Honorary Officers of the Charity," which was acknowledged by the Chaplain. The toast of "The Ladies," given with accustomed gallantry by the Chairman, brought the proceedings to a close. In the course of the evening subscriptions were announced to the amount of more than £300. There was an excellent performance of vocal and instrumental music, under the direction of Mr. James Collard and Mr. C. E. Stephens. The artists who gave their assistance were—Miss Susan Galton, Miss Julia Elton; Messrs. Barnby, Baxter, Fielding, Young, Carter, Coates, Donald King, Land, Mason, Fred. Walker, Whiffin, J. Coward, Distin, Kinke, Lawler, Wilkinson, and Winn; pianoforte, Mlle. Mehlig; flute, M. Oluf Svendsen.

# CRYSTAL PALACE CONCERTS.

There is seldom a concert in the music-room of the Crystal Palace of which the programme does not contain some specially interesting feature. The one on Saturday afternoon formed no exception to the rule, but was rather a notable example of it. While we are unable to sympathize with the enthusiasm of Herr Manns for the compositions of Robert Schumann, it is impossible not to respect his motives in bringing so many of them before the public; nor can any one deny that the ventilation of the Schumann question must ultimately produce good results, and elicit, at least, some approximation to the actual truth. We are all of us more or less prone to argue, and to adopt conclusions, on insufficient data. A man like Schumann cannot be fairly estimated, unless his system and his method of enforcing it are familiar; and these can only be made familiar through an intimate acquaintance with, at any rate, the larger number of his important works. Herr Manns is, at the same moment, helping on Schumann and the frequenters of the Crystal Palace Concerts—the first to a wider fame, the last to a juster appreciation; and for this he deserves the thanks of every amateur who, disdaining prejudice, merely seeks the truth. If Schumann be positively all that a certain number of serious thinkers insist, the sooner the fact is generally established and admitted the better; and if, as we have always imagined and still must continue to believe, he is a long way off from the point at which his worshippers are unanimously disposed to place him, it is no less an advantage to have the adverse opinion sifted, and as generally confirmed.

With respect to another man, whom Schumann himself idolized, and about whose genius Schumann was the first to preach loudly and eloquently to the world, Herr Manns finds much less difficulty. For the music of Franz Schubert the zealous conductor seems to entertain as warm an affection as for that of Robert Schumann himself, and, with his habitual perseverance and commendably scrupulous care, he drills his orchestra for the public performance of Schubert's compositions. We need hardly remind our musical readers that in no single instance has Schubert failed to win immediate acceptance. Indeed, very little discussion is required upon such genius as he could boast. While a symphony, overture, quintet, quartet, octet, no matter what, by him is being played, it is all the time arguing on its own behalf, and getting the best of the argument as it goes on. This has been proved, not alone at the Crystal Palace, but at St. James's Hall. Very recently two important additions have been made to the repertory of the Monday Popular Concerts. We refer to the Octet in F, for string and wind instruments, and to the so-called "*Fantasia-Sonata*," in G, op. 78, for pianoforte *solus* (introduced by Madame Arabella Goddard), than which, in their way, nothing more original, characteristic, and beautiful ever came from the untiring pen of Schubert, whose string quintet and two pianoforte trios, with several quartets and solo sonatas, had already been made known to Mr. Chappell's musically intelligent audience by M. Sinton, Herr Joachim, M. Vieuxtemps, Mr. Hallé, Herr Pauer, and other eminent performers. It is curious to find a musician, once known to the outside world exclusively as a composer of songs and ballads, and who lived so far back as to be Beethoven's contemporary, though too obscure in his day to be recognized as Beethoven's most distinguished fellow-labourer, now, forty years after the death of both, incontestably asserting his position as in some sort Beethoven's rival, and, on a ground, too, where the almost universal prevailing idea of Beethoven was that of a solitary colossus. Nevertheless, singular as it may appear, such is the absolute fact. It was Mendelssohn's conviction, no less than Schumann's—that the grand symphony in C (No. 7) of Schubert was the nearest approach to Beethoven's orchestral masterpieces. This symphony is, even now—twenty-three years after Mendelssohn vainly endeavoured to bring the Philharmonic directors and the Philharmonic orchestra to his way of thinking,\* the only one of

\* In 1844, Mendelssohn rehearsed (among other things) Schubert's Seventh Symphony, at a morning trial on account of the Philharmonic Society. The symphony was played through; but the peculiar originality of the last movement excited the laughter of certain members of the orchestra, which incensed Mendelssohn beyond measure. His own overture to *Ruy Blas* was tried the

the nine, which Schubert left in a state of more or less completeness, known to any one not intimate enough with the actual possessor of the composer's *reliqua* (Herr Spina, of Vienna) to obtain an occasional peep. Schumann, who happened to stumble over Schubert's MSS., at the house of Ferdinand Schuler (his brother), in Vienna, went into ecstasies, brought the Seventh Symphony under Mendelssohn's notice, was the main cause of its being produced at the Gewandhaus Concerts (Leipzig), wrote in glowing language about the symphony, the performance, and "the great master," who rehearsed and conducted it, took to composing symphonies himself, and left the remaining eight by Schubert to their fate.

The presiding spirit at the Crystal Palace, whoever he may be, is evidently not a composer of symphonies, and as evidently, *quand même*, a lover of symphonies that are good. If it be Herr Manns, so much the better for Herr Manns. He has afforded intense gratification to the musical public, and at the same time done honour to himself. It is not only the great symphony in C which has been given; certain most interesting operatic overtures have been heard; and only the other day, as was duly and in appropriate terms recorded, some exquisite pieces from the music composed by Schubert for the drama of *Rosamunde* were introduced for the first time in public. The extraordinary success achieved by these, owing partly to their intrinsic beauty and in no slight measure to the admirable manner in which they were played by the Crystal Palace orchestra, no doubt led to the introduction, on Saturday, of two movements from the unfinished symphony in B minor, composed in 1822, but far fresher as well as more poetically musical, than 99 out of 100 things of the kind that have since been manufactured. These movements, an *allegro moderato* in B minor, and an *andante con moto* in E major, are—with the exception of a *scherzo*, only composed, as the German expression is, "*zum Theil*," and which, unhappily (and foolishly), is not included in the published score of Spina—all that exist of the symphony. But that all, though only half the conventional whole of a work of the kind, is worth a thousand ordinary symphonies, with each of the four movements elaborately worked out. We cannot but believe that when Schubert began writing the symphony in B minor he must have been in a very depressed state of mind—a state, by the way, rather normal than abnormal with him, but here so in an exceptional degree. The sadness of the *allegro moderato* is infectious. It seems absurd to call that "*allegro*" which is not only "*penseroso*," but gloomily *penseroso*; and to style that "*moderato*" which, in its outward expression of what must have been the inward mental condition of its author, is immoderate. The delicious second theme in the major key of G, is, it seems to us, a mockery. We can only liken it to the innocent prattle of a child, in the midst of a chamber of sickness, of the signification of which the child is ignorant, although by the surroundings it is unconsciously influenced. There is not, to our knowledge, a more spontaneously lovely melodic phrase in music; and it is a pity that it should be so brief and evanescent—although, at the same time, if longer, it would have been out of sorts with the context, of which, by sheer force of sympathy, it is speedily compelled to adopt the sombre complexion. Of the *andante con moto* it is hard to speak. To be more melodiously engaging would be difficult, if not impossible; to be more artlessly ingenious, as to general plan and development, no less so. Whether to admire most, or rather most to love, the first theme—so simple, so unadorned, and (we are glad to quote the hackneyed phrase, for once, in a sense opposite to that which ordinarily suggests a reference to it) so anything rather than "*simplex munditiis*"—or the second, given out by a single clarinet in one key, then by a single oboe, through an enharmonic transition, in another, the order, on recurrence, being reversed, and the accompaniment each time limited to "syncopated" harmony for the string quartet (without double bass), it is not easy to decide, until each phrase has been heard

same morning, and accepted by the Philharmonic directors for performance. "No"—said Mendelssohn, with a magnanimity for which he stood alone among musical composers—"if Schubert's symphony is only good enough to be laughed at, my overture is only fit to be thrown into the fire." That the overture was no more fit to be burnt than the symphony to be laughed at, time has emphatically shown. Both now are famous.

over and over again. And then we are forced to give the palm to both. It is melancholy to reflect that a symphony thus begun should, under any circumstances, have stopped short of completion.

The performance by the Crystal Palace orchestra was absolutely perfect. We can remember nothing more entirely and unexceptionably good. Had Schubert heard it he would doubtless have gone to work at the other two movements; and had he heard the parts for clarinet, oboe, and flute, in his *andante con moto*, played with the finished taste, softly subdued tone, and uniform delicacy, which distinguished the respective performances of M.M. Pape, Crozier, and Wells, he would probably have bestowed so much of his time as would have served for the composition of a concerto expressly for each of those excellent artists. With regard to Herr Manns he might have said—"Pray, for the future, conduct the performance of all my symphonies; but, understand, with the Crystal Palace Orchestra." Schubert not only did not live to hear any of his orchestral masterpieces played in public, but even to know that any beyond his intimate circle of friends believed there was merit in them. The audience on Saturday, thoroughly entering into the beauties of this new example of a genius that really appears in fertility to have been without precedent or example (Schubert died at 31), applauded at the end with such heartiness that Herr Manns might safely have repeated the last movement.

The rest of the concert included a performance by Mdle. Mehlig of Beethoven's third pianoforte concerto (in C minor)—with the elaborate cadence of her master, Professor Moscheles, in the first movement—pointed, accurate, and brilliant; the splendid overture to Mendelssohn's *Athalie*; the same composer's "*Lauda Sion*," first performed at Liège, just previous to *Elijah* appearing at Birmingham, and of which we have more than once spoken at length; and vocal pieces by Madame Rudersdorff, Miss Austin, Messrs. Lewis Thomas and Montem Smith, not the least interesting of which was the charming and expressive contralto air from Mr. Benedict's *Legend of St. Cecilia* ("Father, whose blessing we entreat"), very well sung by Miss Austin.

At the concert next Saturday we are promised Beethoven's Pastoral Symphony; the overtures to *Jessonda* (Spohr) and *Manfred* (Schumann); a violin solo by that talented English player, Mr. Henry Holmes; and vocal music by Mdle. Enequist, Miss Edith Wynne, and M. de Fontainier.

KENNINGTON.—Mr. R. Topliff's benefit concert took place at the Horns Assembly Rooms, Kennington, on Thursday the 28th ult. The large room was crowded. The principal artists, who kindly rendered their gratuitous assistance, were Miss Louisa Pyne and Miss Susan Pyne, Madame M'essent and Miss Gondi, Mr. Blagrove, Mr. J. Chatterton and Mr. Cheshire (harps), Mr. H. Buckland and Mr. Montem mith.

THE WEDNESDAY CONCERTS AT THE CRYSTAL PALACE.—These newly established entertainments are increasing in interest and importance, and the attendance at the last one was very large, including among the audience no less distinguished a person than Sims Reeves. The concert opened with Haydn's Symphony in G (letter V), which was played in the usual style of excellence we are accustomed to by Mr. Mann's band. The lovely *cantabile*, second movement, and the sprightly *finale* were much applauded. Master Herold, from the Conservatoire, Paris, made his first appearance in England as a violinist. He is apparently about fourteen years of age, and both his style and execution are remarkable for one so young. He played Vieuxtemps' *Balade* and *Polonaise* with much effect, and received the honour of a recall. A Miss Matilda Young made also her first appearance at this concert, as a pianist, and played Weber's *Polonaise* in E. The singers were Miss Mabel Brent (the very promising young student of the Highbury Academy of Music), who sang Weber's *scena*, "*Softly Sighs*," and Mr. G. B. Allen's "*Goat Bells*," so neatly that she was recalled after both; Miss Adelaide Newton, who sang Signor Marras' canzonetta, "*O Vago Fior*," and Claribel's "*I cannot sing the Old Songs*"; and Miss Lucie Hann, whose fine voice was heard to advantage in Meyerbeer's song from *Dinorah*, "*Ye maidens in Spring time*," and in Mr. H. Smart's "*O tell me, shall my love be thine*." Mr. Trelawny Cobham was the only representative of the male sex, and he sang, with considerable taste, Signor Ardit's "*Colli Nativi*," and Mr. F. Berger's "*Come and meet me, darling*." We had almost forgotten to mention one of the most interesting features of the concert—the *Larghetto* from Mozart's Quintet in A (clarinet, Mr. Pape). Bellini's overture to *Il Pirata* concluded this very agreeable concert.



## CARLOTTA PATTI.

(From "La Presse Artistique.")

The charming *Cantatrice*, with whose praises all the journals are filled, is about to come to Paris, on her return from her grand *tournee* in the provinces. "Will she sing at Paris?"—"Will she not sing?" These are now the questions demanded on all sides. It would be desirable indeed that the Parisian public should hear her, although she has reached that height of reputation to which a hearing at Paris can add nothing. At this moment—thanks to the extraordinary success she has achieved in Italy and France—her name is universally popular.

We have rendered a detailed account of her first voyage through France, and of that which she subsequently made in Italy. It was on her return from the latter that she organized a second *tournee* in our provinces, which comprised no less than twenty-one concerts, given in a very brief space of time—commencing at Aix and terminating at Bourges. Everywhere the receipts were enormous. Could one believe that at Nîmes 6,000 francs were realized? The same at Poitiers, Bayonne, Limoges.

But let us turn to the artist! Despite the terrible labour, uninterrupted, so to speak—for one cannot reckon as a serious interruption the short reprieve occasioned by the feasts of the day of the year—her voice, incapable of fatigue, continued always pure, always brilliant as at the first day. Furthermore, throughout the whole of this bitter winter which we have experienced, and which has been felt in Italy as well as France, the health and powers of Carlotta remained unimpaired. At every place where she appeared she created her accustomed effect, manifested by bravos without end, by indescribable enthusiasm, and a continuity of receipts without example in France. It was here that the genius of Umann, her *impresario*, declared itself; but although the excellence of his system conceived and followed by this last act, as well as his address in managing the public, contributed in a great degree to produce this financial result, it is necessary to render justice to the eminent songstress. Carlotta has powerfully sustained, by her talent and her courage, the edifice so artistically constructed by Umann, an edifice which would have been overturned like a castle built of cards but for the extraordinary qualities of the artist and the unparalleled influence she exercises over the crowd.

Among the *morceaux* of her Italian repertory which Carlotta sang with the greatest success, we may cite the airs from *Linda* and *La Sonnambula*, to which as a matter of course may be added Auber's "Laughing Song," which never fails to excite her hearers in a remarkable degree. It might be affirmed indeed that, after Auber, it is to Carlotta belongs the creation of this *morceau*, since it was she who drew it from oblivion, baptized it, made it make the tour of the world and, by force of the *verve* and *brío* of her singing, gained for it the encore which on every occasion greeted it.

Carlotta, we are told, is about to depart for London. We are willing to believe that the report is one of those *bruits en l'air* with which "well-informed" chroniclers of news so frequently tantalize the public. It would be a matter of serious regret that the opportunity of hearing such a singer should be postponed, perhaps lost, for the Parisian public. There is some talk of an engagement at the Théâtre-Lyrique. "Will she sing there?"—"Will she not sing there?" We cannot decide the question, for upon this point our information is completely at fault. It is the secret of the gods and of M. Umann.

WILLINGTON.—Mr. W. Crawford gave his concert on Tuesday evening the 2nd inst., and was well patronized by the gentry of the neighbourhood. Miss Crawford and Mr. David Lambert were the vocalists. The lady pleased greatly in all she sang and was encored in the duet with Mr. Lambert, "Tell me, gentle stranger;" and the gentleman, whom the *South Durham Mercury* calls "the great Durham basso," sang Wallace's song, "The Bell Ringer," Mr. Wilford Morgan's "My sweetheart when a boy," and Mr. Allen Smith's new song, "She never can be mine" (written expressly for him), in all exhibiting his fine voice and manly style to the best advantage. A capital band played several pieces during the evening, proving the excellence of Mr. Crawford's teaching; and the clever professor himself performed solos both on the violin and pianoforte, showing himself a master of both instruments. The concert concluded with the National Anthem.

## ORGAN MUSIC.

HENRY SMART'S ORGAN STUDENT.—HENRY SMART'S ORGAN BOOK.

The above are among recent publications by Messrs. Boosey and Co., of Holles Street, who have previously issued various other works for the organ in a similar cheap and convenient form. There is no instrument that offers greater fascination to the student than the organ, with its variety of combinations, its majestic and sublime effects, and the power of almost a third hand which the player derives from the use of the pedals. Organ playing has made great advances in this country during the past thirty or forty years, and the demand for new compositions specially designed for the instrument has increased in a corresponding degree. Among recent productions of this kind we know of none comparable to those of Mr. Smart specified above. This gentleman has long been known generally as one of our most accomplished musicians, and particularly as a masterly performer on the organ; and his two works now referred to will add to his already high reputation. The title of the first work, although correct enough in itself, scarcely conveys a full idea of the intrinsic value of its contents, since, instead of being, as might be supposed, a series of mere mechanical exercises, it consists of twelve pieces of music full of interest as compositions, as well as admirably adapted to the special purpose in view—that of accustoming the performer to the use of the pedals as entirely independent of the left hand. This is one of the greatest difficulties to organ students, who are generally long in acquiring the proper use of the pedals as the real and only bass, quite irrespective of the passages assigned to the left hand. The practice of the twelve pieces in Mr. Smart's *Organ Student* can scarcely fail to lead to a speedy proficiency in this respect, while each one of the pieces has a high value as a musical composition. While all are of nearly equal excellence, No. 3, "Song for Soprano," and No. 6, "Song for Tenor," may be specified, not for any pre-eminence as compositions, but for the skilful variety and contrast obtained by the use of the different manuals and stops, producing an effect almost orchestral. The *Organ Book* of Mr. Smart also consists of twelve pieces, likewise written in three staves—that is, with an independent pedal part. The movements in this work are of more extended development than those just referred to, and are also of such nearly uniform excellence that to specify any particular pieces seems like an injustice to the others. We may say, however, that No. 4 is so masterly as to produce a feeling of disappointment at its somewhat premature termination, as the admirable passages of imitative writing which it contains seem to promise a prolonged development, which they would well have borne at the hands of so skilful a writer. In Nos. 3 and 9 we have a beautiful pastorelle, and an *andante* movement with some charmingly contrasted florid passages running through it, somewhat like the elaborations in some of the slow movements of Haydn's and Mozart's symphonies. No. 12 winds up the collection with a stirring piece in the march style, written with great vigour, in orchestral style, and amply developed. Mr. Smart has not resorted to the fugal style, and we think he is right, since this form has been thoroughly wrought out by the greatest of all contrapuntists, Sebastian Bach. Mr. Smart adopts a more modern style, as indeed Mendelssohn has done in the greater portion of his six organ sonatas, with which, allowing for the more limited extent and design of his work, Mr. Smart's *Organ Book* is better entitled to compare than any recent music of the kind that we are acquainted with. It is to be hoped that Mr. Smart will continue to add compositions of similar value to the library of organ music.—*Daily News*, March 25.

MR. HENRY LESLIE'S CONCERTS.—Mr. Leslie's Lent, or Sacred Concert was held on Thursday week, and contained much interesting music. The concert opened with a new hymn by Mr. Leslie to Montgomery's words, "Songs of praise the angels sing," in simple four-part harmony, and with organ prelude. The last verse was worked up in florid style. There was also Meyerbeer's "Pater noster;" Palestrina's motet, "Exaltabo tu;" a chorus of Schubert's, "The Lord is my Shepherd;" Gounod's "Nazareth," by Mr. Patey and chorus (encored); Mendelssohn's "Hear my prayer," the solo allotted to Miss Louisa Pyne; Curschmann's trio, "Ti prego," encored; Mendelssohn's "43rd Psalm," encored; and two hymns by the same composer, with organ accompaniment. Mr. Cummings, Mr. Holmes, and others took part in the performance.

## MONDAY POPULAR CONCERTS.

**M**R. S. ARTHUR CHAPPELL (DIRECTOR) begs to announce that

## THE MONDAY POPULAR CONCERTS

Will be RESUMED early in NOVEMBER.

*Histoire de Palmerin d'Olivez filz du Roy FLORENDOS de MACEDONE et de LA BELLE GRIANE, fille de Remieus, Empereur de Constantinople, by Jean Mangin, dit le Petit Angevin.* A perfect copy of this extremely rare ROMANCE to be sold for TWENTY-EIGHT GUINEAS. Enquire of DUNCAN DAVISON & Co., 241, Regent Street, W.

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## TO CORRESPONDENTS.

R. S. G.—Our correspondent's communications have been mislaid. We shall be glad to hear from him always.

JUVENAL.—While *Pan* has such cartoons *Punch* might safely go to sleep. It would be difficult to recel anything so queer in art. *Punch* might fairly raise its price to half-a-crown, if comparative merit counts for anything.

No—No No No No No—No.—Yes—Yes Yes Yes Yes—Yes.

## MARRIAGE.

On the 10th inst., at the Parish Church, Redgrave, Suffolk, by the Rev. Richard Cobbold, Rector of Wortham, assisted by the Rev. John Wilson (Vicar), EDWARD PRIOR, late of China and Japan, to EMILY, eldest daughter of John Bryant Esq., The Grove, Redgrave, Suffolk.

## The Musical World.

LONDON, SATURDAY, APRIL 13, 1867.

[Translations by M. E. von G. from the *Gesammelte Schriften* of Robert Schumann, continued.]

## CHOPIN.

## 1. "LA CI DAREM" AND CHOPIN'S OPUS 2.

**T**HE other day Eusebius came stealing into my room, with that quaint smile over his pale face which he puts on when he wants to rouse your curiosity, and which we all know so well. Florestan and I were at the piano. Florestan, you remember, is one of those strange musical people who seem to anticipate everything that is advanced, odd, or out of the common. However, for once, he was destined to be surprised. With the words, "Hats off, gentlemen—a genius!" Eusebius produced a piece of music. He would not let us see the title. I turned it over carelessly, fascinated by the vague enjoyment which looking through music without hearing it always produces. It always seems to me that every composer has his individual peculiarities in the mere look of his music; Beethoven on paper is quite different from Mozart, just as Jean Paul's prose looks unlike Goethe's. But here all manner of strange eyes seemed to be looking at me in a wonderful way—eyes of flowers, basilisks' eyes, peacocks' eyes, girls' eyes. At length parts grew clearer, and I fancied I could make out Mozart's *La ci darem* involved in hundreds of harmonies. I could almost see Leporello leering at me, and Don Juan flying past in his white cloak. "Now play it," said Florestan. Eusebius began, and we squeezed ourselves into a corner by the window to listen. He played as if he were inspired, and seemed to conjure up countless characters; the inspiration of the moment giving his fingers, as it sometimes does, a power they never before possessed. Beyond a beaming smile, Florestan's only sign of approval was the remark that the variations might be Beethoven's or Schubert's, had they been professed pianoforte players; but when he turned to the title-page, and read, "*La ci darem* is

mano, varié pour le Pianoforte par Frédéric Chopin, Œuvre 2," we both shouted in surprise, "An Opus 2?" Unbounded astonishment was depicted on our faces, and a scene ensued which I won't describe, in the midst of which one could catch some such exclamations as—"Well; now that's something sensible!—Chopin?—Never heard the name—Who can he be?—Anyhow a genius!—Why, there's Zerlina, and Leporello laughing," &c. Excited, with what we had drunk, and with Chopin and furious talking we started off at length to old Raro, who laughed a good deal, but showed very little curiosity for the "Opus 2." "I know you and all your new-fangled enthusiasm," said he; "however, you may as well show me this Chopin." We put it off till the next day. Eusebius soon said good-night, and went away quietly. I stayed a little with Raro, but Florestan having no lodging of his own, dashed off through the moonlight to my quarters.

At midnight I found him on my sofa with his eyes shut. "Chopin's variations," he began, in a dreamy way, "are still going round and round in my head; they are tremendously dramatic and *Chopinish*; the Introduction, perhaps, too distinct from the rest, and rather too unconnected with it; but the theme (by-the-by, what made him put it in B flat? \*), the four variations, the adagio, and the conclusion—they are something like, full of genius in every bar. Of course, my dear Julius, the characters introduced are Don Juan, Zerlina, Leporello, and Masetto. In the theme Zerlina's reply is very nicely indicated. One might call the first variation both stately and coquettish; the Spanish grandee and the peasant-girl flirting delightfully through it. However, all that becomes a matter of course in the second, which is much more confidential and funny, with just a spice of petulance, like a pair of lovers romping and laughing a little louder than usual. In the third everything alters again, this time to moonlight and fairy tricks, with Masetto swearing horribly in the distance, though not enough to disturb Don Juan much. And now for the fourth. How did it strike you? Eusebius played it to perfection, and most pert and saucy and telling it is! But the change to the minor in the adagio (by-the-by, how good of Chopin to repeat the first part!) could not possibly be better, and has all the air of a lecture to Don Juan on his improprieties. It is very charming, though perhaps hardly correct, for Leporello to be eavesdropping behind the bushes, laughing and joking, while the clarinets and oboes are playing so deliciously, and the first kiss is told as plainly as possible by the sudden change back to the major. But all this is nothing to the wind-up. (Got any more wine, Julius?) It's as good as the *finale* to the opera—champagne corks popping off, and glasses jingling all round; Leporello calling out; the demons rushing about, and Don Juan trying to escape! And then what a conclusion! so wonderfully calm and beautiful!" Florestan went on to say that he had never had such a feeling as this conclusion gave him, except in Switzerland, when at the close of a beautiful day the rays of the setting sun gradually creep up to the tops of the highest peaks, and as the last one vanishes there is a moment when you seem to see the great white Alpine giants close their eyes, and the whole forms a scene more like a vision than anything real. "But now wake up, Julius, and let's go to sleep!" "Dear heart," said I, "these sentiments are wonderfully fine, though a trifle subjective; but whether Chopin's genius meant all these fine things or not, I am ready all the same to take off my hat to such a genius, with such grand aims, and such command of means."

With which remark we fell asleep.

## 2. SONATA (OPUS 35).

No connoisseur worthy of the name could look at the first few

\* The original key of *La ci darem* is A.



bars of this composition and doubt for a moment by whom it was written. Chopin, and Chopin only, can begin and end as it does discords, discords, discords, from first to last. And yet, under all this, how much that is beautiful! As for the name "Sonata," it must be either a mere joke, or else an audacious attempt to string together four of his wildest urchins under a respectable title, and thus perchance smuggle them into places where they would never have contrived to force themselves. Imagine, for example, some country Cantor coming to a shop in town to buy a little music. He turns over all the newest things, but none of them will do: at last, some wag puts a "Sonata" before him. "Ah!" says he, quite delighted, "that's the sort of thing for me, something old-fashioned and good." So he buys it, and carries it off. Once at home, he falls to work upon it; but I am very much mistaken if the end of the first page (provided he ever gets as far) doesn't find him swearing by all that's sacred, that instead of a sonata, it's a mere profane caricature. Meantime, however, Chopin has gained his object, and is installed in the ranks of the orthodox; and who shall say, if under that very roof, our country friend may not in future years have a grandson more romantic than himself, who will some day wipe the dust off the "sonata," and play it, and say to himself, "This man was not so wrong after all?"

However, this is but half a judgment. What Chopin writes no one else could do as well; he is always true to himself, and with good reason. It is unfortunate that so few pianoforte players, even good ones, are capable of forming a general idea of compositions which are too difficult for their fingers to master. Instead of first looking over the piece, they labour stolidly through it, note by note; and, therefore, before they have got the least notion of its general outline and intention, it is naturally thrown aside as strange or confused. Chopin, like Jean Paul, is given to parentheses and intercalated paragraphs, over which, at the first reading, one has to pass quickly for fear of losing the thread. One stumbles over such passages in every other page of this sonata; and Chopin's way of writing chords is often so wild and arbitrary as greatly to increase the difficulty of making them out. He dislikes to *enharmonice* (if I may coin such a word), and thus one frequently comes upon bars and keys with as many as ten or twelve accidental sharps or flats—a thing only to be endured in the most extreme cases. At times this is quite right, but at other times it complicates things for no reason, and thus disgusts a great part of the public, who don't choose to be (as they think) made game of, and driven into a corner. This very sonata is in five flats (B flat minor), a key which certainly cannot boast of much popularity. It begins as follows:—



This opening, thoroughly à la Chopin, is followed by one of those stormy, passionate movements, of which he has written so many. It requires good playing, and to be heard several times. There is some excellent melody in this first part of the work; it would almost seem as if the Polish tinge which coloured so many of his early compositions were gradually disappearing, and as if he were forsaking Germany, and approaching Italy. It is well known that Bellini and he were friends, and they no doubt often compared their compositions, and must thus have acquired a

certain influence over each other. Not that this Southern leaning is very serious, for the melody once over, the Sarmatian spirit flashes out again from the chords in all its boldness. At any rate, Bellini would not, if he could, have ventured on such complicated harmonies as occur after the close of the first portion of the second part. Nor is the end of this movement much more in the Italian style: it reminds me of a good saying of Liszt's, that "Rossini and Co. always wind up with *votre très-humble serviteur*"—in direct contrast to Chopin, whose *finales* express the very contrary. The second movement has the same character as the first; it is bold, fantastic, and full of genius, with a delicate and dreamy trio, thoroughly in Chopin's style; but, like many of Beethoven's, is a scherzo in name alone. Then follows a *marche funèbre*, very gloomy, and often even repulsive; an *adagio*, say in D flat, would have had a much better effect. The last movement, entitled *Finale* (*presto*), is more like a kind of mockery than real music; and yet it must be confessed that, in spite of its want of both charm and melody, it has a grim fascination about it which fixes you to your seat, and forces you to listen to the very end without a word of blame, but certainly also without a word of praise, for music it cannot be called.

Thus the sonata closes as enigmatically as it opened, like a sphinx with a scoffing smile on its lip.

#### PARIS.

(From our own Correspondent.)

The newest musical news at Paris since I last wrote has been the production of a one act comic opera at the Opéra-Comique, entitled *La Grand' Tante*, the book by MM. Jules Adenis and Grandvalet, the music by M. Massenet. The Parisian public had already had a taste of the quality of the composer's ability at the Popular Concerts of M. Padeloup, when his *Suite d'orchestre* was played there and well received. M. Massenet is young and no doubt will do better things than either the *Suite* or the comic opera. The latter in especial is written with too much carefulness, and with an apparent eagerness to proclaim the "musician" before everything. M. Massenet seems sedulously to have avoided falling into the Italian manner of writing for the voices, and his care has led him into the egregious fault of not consulting the capabilities of the singers. In a genius like Beethoven this was pardonable, but in a tyro like M. Massenet it is simply foolish, and is throwing away a chance that may never again be afforded him. In comic opera, moreover—still more in an operetta that does not presume beyond one act—the ear must be tickled and the vocal music made to predominate. M. Massenet lays on his instrumentation so thickly and with such little economy that the effect of the music is sombre to a degree. Nevertheless, *La Grand' Tante* must be visited with no sweeping condemnation. It has many pleasing and more clever passages, and some of the *cantabile* movements are full of charm. M. Massenet is wanting in vivacity; wherefore it is possible he might succeed better in sentimental opera. The principal characters were sustained by Mdlle. Girard, Mdlle. Heilbronn, and M. Capoul. Mdlle. Heilbronn is a pupil of M. Duprez. Her voice is of excellent quality and admirably trained, and her appearance is all in her favour. Such a voice, such singing, and such an agreeable face and figure made the public overlook the most depressing inexperience. M. Jacques Offenbach's new opera!!! in three acts, *Robinson Crusoe*, has been put into rehearsal, and the parts are distributed thus:—Robinson Crusoe, M. Montaubry; Vendredi (Man Friday), Madame Galli-Marié; James Cottis, M. Sainte-Foy; Toby, M. Ponchard; Sir William Crusoe, M. Falchiéri; Edwige, Mdlle. Cico; Suzanne, Mdlle. Girard; Mrs. Crusoe, Mdlle. Revilly. The libretto has been furnished by MM. Cormon and Cremieux.

At the Grand Opéra the performances of *Don Carlos* are being alternated with those of the *Africaine*, in which Mdlle. Marie Battu is now undertaking the part of Selica, in the room of Mdlle. Sass. M. Morère, recovered from his recent indisposition, has resumed his original part.

At the Théâtre Italien, the manager is making renewed efforts to bring the season to a close with *célar*. I fear his company will not

go far to uphold the renown of the theatre, or to sustain his own credit as a director of the Italian Opera. With two or three exceptions his first artists are all but valueless, and would not be endured at either of the opera houses in London. *Rigoletto* has been given with Mdle. Adelina Patti as Gilda, her first appearance, I believe, in that character. I could not attend the first performance, but learned that the young artist came up to the highest anticipations of her friends. You shall have my own impressions next week Mdle. Krauss, a singer from the Imperial Opera of Vienna, has made her debut as Leonora in the *Trovatore*. *Columella*, an opera buffo by Fioravanti—not the old Fioravanti, nor composed by the Brothers Ricci, as stated in the *France Musicale*—is announced, and will be brought out forthwith, with Mesdames Statos and Rosello, Signors Cresci, Scalese, Agnesi, Mercuriali, Ubaldo and Vairo as interpreters. Signor Scalese has returned from Madrid, where he had been fulfilling an engagement of six months at the Teatro de l'Oriente, and made his first appearance this season in the *Barbire*.

There is much talk, and little more, about *Romeo et Juliette* at the Théâtre Lyrique. The tenor who is to play Romeo has not yet been apprehended, but M. Carvalho has the greatest hopes. Meanwhile the friends of M. Gounod, and the patrons of the theatre are in ecstasies with the music—with so much of it as they have heard—and proclaim the composer as having realized the sublimest flights of the poet. As to when the opera will be produced, that is another question.

Mdile. Masson, a singer of no small renown some twenty years ago, and who to a certain extent became the successor of Madame Stoltz at the Grand Opéra, died a few days since in Paris, after having undergone a most painful operation. She was in the 47th year of her age.

Paris, April 10.

MONTAGU SHOOT.

HER MAJESTY'S THEATRE.—This theatre will be open on the 27th inst. with Verdi's long neglected opera, *I Lombardi*.

MR. BALFE is at present in Paris. He will not come back to London until the day of his return.—(A. S. S.)

LIVERPOOL.—At the fifth subscription concert of the Philharmonic Society Benedict's cantata, *The Legend of St. Cecilia*, and Rossini's *Stabat Mater* were performed, the principals being Mdle. Tietjens, Madame Demerie-Lablache, Mr. W. H. Cummings, and Signor Foli. The part of conductor was filled by Mr. Benedict, owing to the lamented death of Mr. Alfred Mellon (the society's late conductor), which took place since the last concert; but it had before been arranged that the composer of the *Legend of St. Cecilia* should superintend its performance for the first time in Liverpool. The part of St. Cecilia was assumed by Mdle. Tietjens (as at the recent Norwich Festival), with the same brilliant results. All took the utmost pains to give effect to the new and the respected master, and if the performance was not faultless, it was in many respects highly effective. The chorus was for the most part very successful, the delivery of the opening and concluding portions of the work being in every way commendable. A large portion of the band have already played in this work elsewhere, and thus that portion of it that rested with the orchestra, was faithfully executed. The second part of the concert commenced with Mr. A. S. Sullivan's fine overture, *In Memoriam*, gracefully inserted as a tribute to the memory of the late conductor. The performance of the *Stabat Mater*, with the exception of one or two weak points in the chorus, was eminently satisfactory. The solos all went remarkably well, and even the "Sancta Mater" and "Quando Corpus" were delivered with most commendable accuracy. In the "Inflammatus" Mdle. Tietjens created the invariable sensation. Mr. Benedict, who conducted the whole concert, met with a most flattering reception.

MADAME SCHUMANN'S RECITALS.—The first of the announced "Recitals" was given by Madame Schumann on Saturday afternoon. The programme comprised Beethoven's *Sonata Appassionata*, the first and last movements of which were played at a fearful rate; Schumann's *Arabesque*; two *Moments Musicaux* by Schubert, and Henselt's *Etude*, "Si oiseau j'étais," which last the pianist was obliged to repeat. The second part consisted of Mendelssohn's *Caprice* in E, and Schumann's *Carnaval*. There was also a vocalist, Mdle. Bramer, who sang Handel's "Lascia ch'io pianga," from *Rinaldo*, and two romances of Schumann, one of which, "Frühlingsnacht," was encored.—*Observer*.

#### PHILHARMONIC CONCERTS.

At the second Philharmonic Concert (conductor, Mr. W. G. Cusins) there was a very good performance of J. S. Bach's celebrated *Overture-suite* in D, first introduced by the late conductor, Professor Sterndale Bennett; Beethoven's fourth symphony (in B flat); the overture to *Der Freischütz*, and the war-march of the Levites, from Mendelssohn's *Athalie*. Mdle. Anna Mehlig played, with great spirit, Mendelssohn's second pianoforte concerto (in D), and a fantasia by Abbé Liszt (more difficult than musical), entitled *La Campanella*, which served advantageously to exhibit her mechanical proficiency. The singers were Madame Lemmens-Sherrington and Mr. Wilford Morgan (a young English tenor, with a good voice, just returned from Italy, where he has been studying for some years), who each gave an air, and then, together, Rossini's duet, "Mira la bianca luna." At the third concert (on Monday night) Madame Schumann played the fourth concerto of Beethoven (in G), the first symphony being (appropriately) that in D minor by her late husband, the other, Mendelssohn's A major ("Italian"). The overtures were Beethoven's *Egmont* and Weber's *Ruler of the Spirits*. A richer programme could hardly be imagined. It is fair to add that the new conductor, Mr. Cusins, holds his ground.

(From an occasional source.)

The following was the selection performed at the third concert of the Philharmonic Society on Monday night:—

PART I.—Symphony in D minor—Schumann; Canzonet, "The Spirit Song," Mdle. Drasdil—Haydn; Concerto in G, pianoforte, Madame Schumann—Beethoven; Reit, and Aria, "Non mi dir," Mdle. Enequist—Mozart; Overture, "Egmont"—Beethoven.

PART II.—Symphony in A major—Mendelssohn; Duet, "Serbani ognor," Mdle. Enequist and Mdle. Drasdil—Rossini; Overture, "Ruler of the Spirits"—Weber.

The symphonies offered a good opportunity for comparison of the different characteristics of the two composers. The strenuous partisans of Schumann, by their indiscriminate admiration of all that he produced, and especially by that depreciation of Mendelssohn which they absurdly considered a necessary consequence of that admiration, have done more to delay the acceptance and recognition of Schumann's music than the bitterness of his opponents. Neither Schumann nor Mendelssohn had any of the feeling of rivalry raised by their extremest partisans. Both fulfilled what it was in them to do, and the works of each should be viewed from the standing point of his particular individuality, and not depreciated because there are qualities in the one not to be found in the other. Mendelssohn possessed a dramatic power which Schumann had not, or, at best, had very imperfectly. Mendelssohn infused into his music a tone and character especially appropriate to the sentiment or situation from which it sprang—witness the difference between the *Midsummer Night's Dream* and the *Walpurgis Night*; with other similar contrasts, among which may be specified that which distinguishes the "Scotch Symphony" from the "Italian Symphony." Schumann had not this power. His individuality is prominent in his music; his genius had a general tendency to a sombre tone. Hence his *Paradise and the Peri* wants relief. His four orchestral symphonies contain much that is admirable, with frequent instances of labour bestowed on themes of scarcely sufficient importance. The symphony performed on Monday night is not the best of the four. Both it and Mendelssohn's were given with a steadiness of tempo that proved the fitness of Mr. Cusins for the post to which he has been recently appointed. Beethoven's overture, and Weber's also, were both capably given. A special feature of the evening was Madame Schumann's performance of the fourth pianoforte concerto of Beethoven. The cadenzas introduced into the first and last movements were Madame Schumann's own. The vocal pieces are so familiar as to render particular notice unnecessary. The Princess Louise and Prince Leopold were present, and the room was crowded. At the next concert Beethoven's Choral Symphony is to be performed.

MR. WALTER G. HAMMOND is appointed organist to the new church, Ickborough, Norfolk.

THE GREAT JAPANESE TROUPE AT MARLBOROUGH HOUSE.—On the occasion of the birthday of his Majesty the King of Denmark, his Royal Highness the Prince of Wales, and a distinguished company specially invited for the occasion, witnessed the performance of the Japanese troupe, who were introduced by Mr. Mitchell to his Royal Highness the Prince of Wales; Mr. E. Prior, Mr. W. Grant, Captain Page, and Mr. Nimmo, accompanied them. Mr. Grant during the evening rendered the explanations of the extraordinary feats performed by the Japanese troupe. Mr. Osborne Williams had the honour to preside at the piano during the evening.

## ARTHUR CHAPPELL'S MUSIC FOR LONDON.

The Orchestral Concert in St. James's Hall, given by the director of the Monday Popular Concerts, to afford his subscribers an opportunity of hearing Herr Joachim play some of the works of the great master with orchestral accompaniments, was a genuine triumph. Herr Joachim's solo was Spohr's so-called "Dramatic Concerto," which he never played more admirably, never with more signal success. Beside this, the king of violinists joined Mr. Hallé and Signor Piatti in Beethoven's "triple concerto," for pianoforte, violin, and violoncello, with orchestra, which though not one of the capital works of the greatest of composers, was, nevertheless, well calculated to exhibit to advantage the combined talents of the three accomplished players to whom the solo parts were intrusted. This concert, on the other hand, would have been memorable, if only for the magnificent performance of Schubert's Symphony in C (No. 7), by the Crystal Palace orchestra, under the direction of Herr Manns, who conducted the whole programme with the energy and ability that have gained for him so high a reputation in his own domain at Sydenham. The work and the performance may be said, without hyperbole, to have "electrified" the audience. Schubert's day has come at last; and, justice forces us to add—thanks to Herr Manns and the Crystal Palace. There was also the glorious overture to Weber's *Oberon*, how given we need not say; besides vocal music by Miss Edith Wynne and Mr. Cummings. It was altogether a concert to remember.

We may here record that the last performance of the ninth and most successful season since the Monday Popular Concerts were established was also the most brilliant on record. The director, Mr. S. A. Chappell, might have turned all his seats into "stalls;" but he was, we may fairly surmise, too prudent, as well as too mindful of past favours, to interfere materially with the accommodation of those who, with their modest "shillings," were his main support from the beginning. Accordingly, the orchestra was, as usual, crammed with amateurs, who, while they only pay a moderate sum for admission, at the same time listen reverentially and with as much intelligence as interest to the longest and most elaborate works of the greatest composers. Shelley said that "poets were the unacknowledged legislators of the world." This may or may not be true; but that Mr. Chappell's shilling supporters have been the real consolidators (acknowledged or "unacknowledged") of the Monday Popular Concerts, is an unquestionable fact. To descend upon the programme on such an occasion would be to little purpose. Enough that every possible attraction was brought to bear. Herr Joachim, who has imparted, since January, such *félicité* to the season, led Beethoven's Trio Serenade in D, with Mr. H. Blagrove and Signor Piatti, and a quartet by Haydn, in the same key, with the same players, joined by Herr L. Ries. Madame Schumann and Mr. Hallé played solos on the pianoforte, Signor Piatti a solo on the violoncello, and Herr Joachim a solo on the violin. But the great feature of the evening was John Sebastian Bach's Concerto in D minor for three pianofortes, with quintet accompaniment of stringed instruments. The pianists were Madame Schumann, Madame Arabella Goddard, and Mr. Charles Hallé; the quintet orchestra was represented by MM. Joachim, L. Ries, H. Blagrove, Piatti (the usual quartet at the Monday Popular Concerts), and Reynolds (double bass). The effect may be better imagined than described. Each player did his and her best, thinking exclusively of the sublime old master, not at all of self-display; and the result was one of the most faultless performances ever heard. The reception of the Triple Concerto by the audience was commensurate with its deserts, and the players, at the end, were enthusiastically called back. The singer was Miss Edith Wynne.

The only drawback to the general satisfaction caused by this exceptional entertainment must have been the fact that many hundreds of amateurs were unavoidably denied admission. The Monday Popular Concerts will be resumed early in November.

MADAME ARABELLA GODDARD'S "Pianoforte Classes" will be resumed forthwith.

MADAME SCHUMANN'S second and last "Recital" takes place to-day in St. James's Hall. This will be her last appearance in London for the season.

## MONDAY POPULAR CONCERTS.

From the "Observer."

At the concert of Monday, 25th ult., Madame Arabella Goddard brought out a quasi-novelty, for the introduction of which all frequenters of St. James's Hall will owe her a deep debt of gratitude. Schubert's so-called *Fantasia Sonata* in G, in order and arrangement an essentially complete sonata, is perfectly charming and lovely from the first bar to the last. Here, as in all Schubert's works, we find the wealth of melodic ideas and the luxuriance of imagination, which can scarcely be paralleled in any other composer; but in this *Fantasia Sonata* there also abounds such graceful fancy as sheds an ineffable charm over the work. Without specifying the characteristics of each movement, we may briefly state that all were listened to in rapt silence, and applauded with enthusiasm. In this lovely work Madame Arabella Goddard had ample opportunity of exhibiting not merely the united exactitude and delicacy of her execution, but also that marvellous power of producing every conceivable gradation of tone in which she is utterly unrivalled. It is much to be regretted that our accomplished pianist cannot repeat this exquisite composition before the conclusion of the Monday Popular season. The programme also included Beethoven's quartet in A minor, that best known by the "Song of Thanksgiving," in the Lydian mode, which forms the slow movement. The quartet was played by MM. Joachim, Ries, Henry Holmes, and Piatti. The great violinist also introduced the *adagio* from Spohr's Ninth Concerto, and as the encore, which infallibly attends upon such playing, gave a movement in C major from one of Bach's violin solos. Beethoven's delicious sonata in G for piano and violin, for Madame Goddard and Herr Joachim, and two songs by Mr. Cummings completed the programme.

St. James's Hall was never more densely filled than on Monday last, when the director of the Popular Concerts took his benefit, and closed his season. The campaign which has just been so brilliantly ended has probably been the most successful of any, and it certainly has been brightened by the continued presence of a star (Herr Joachim) of the very first magnitude. All the most important principals took part in Monday's concert. The director had wisely circulated an intimation that nothing would be repeated, so the long programme was played straight through, interrupted only by applause, and the concert was concluded soon after half-past ten. Herr Joachim seemed to play better than ever, as though to make his hearers regret all the more his approaching departure; certainly the unparalleled excellencies possessed by him were never more strikingly exemplified. Bach's grand triple concerto in D minor was performed by the three celebrated pianists whose names had been announced,\* and of whom Madame Arabella Goddard calls for special mention, inasmuch as she was well content to take the most subordinate part, without having, like her companions, a solo in which to display her often-proved proficiency.

BETTER LATE THAN NEVER.—Our readers will be pleased to learn that the *Reformation Symphony* of Mendelssohn, so much talked about, is about being published by Messrs. Ewer, proprietors in general of the great musician's works.

BACH'S TRIPLE CONCERTO.—Monday's performance of Bach's Triple Concerto in D minor, at the benefit meeting of the Director of the London Popular Concerts, was a musical event in every point of view noticeable. Three pianists, more utterly unlike one to the other—in style, touch and tone—than Madame Schumann, Madame Arabella Goddard, and Mr. Hallé, could hardly, by any magic of bringing together heterogeneous elements, have been assembled. But—all honour to the artistic feeling and sympathy of the three players!—each and all bent to do her and his best for the work taken in hand; and so the evenness in the execution, and, thereby the admirable effect produced by a work, in which complication, not predominance, is the leading idea, cannot be overpraised. And yet, the Triple Concerto (its last movement then replaced by another triple concerto by Bach) was brought to light in England, some years ago, and by no artists less eminent than Mendelssohn, Prof. Moscheles, and Herr Thalberg!—each, with an improvised *cadenza* (and what a *cadenza* was Mendelssohn's!), Monday's execution was better (as regards Bach—not the players) than the magnificent exhibition referred to.—*Athenæum*.

\* Madame Schumann, Madame Arabella Goddard, and Mr. Hallé.



## Letters to Well-known Characters.

TO JULES BENEDICT, Esq.

SIR.—Our musical Season goes to an end. The every charming, although very studied Mme. Artot has just terminated her triumphant performances. Wachtel is gone for a tour, and Luca and Wieppern are preparing to start for London. The King accordingly gave an indifferent concert last week, bringing out some new compositions of a very relative interest for the public of Berlin, the composers being exclusively local artists. Nothing new, nothing eminent, excepting a Pianoforte Concert given by the great Titanus of the pianists, Herr Tauszig, and a concert popular given at the Circus by the Kapellmeister Bilse with his capital band numbering 50 performers. These two last concerts were highly successful, both in pecuniary as well as in artistic way. On the 22nd of March evening, in occasion of the king's birthday, there was a *Salade Polonoise* at court, consisting of musical, dramatical, and declamatory productions, in French, German, and Italian language. At the last performance of Figaro's Hochzeit, on Wednesday last, the Artot was highly successful as singer and actress in the part of the *infelice Contessa*. \* \* \* \* \* Frau Luca in the part of Cherubino \* \* \* \* \* one of her best personifications.

I hear that the Kapellmeister Bilse already mentioned and the celebrated Johan Strauss of Vienna have agreed to go to Paris together with their respective orchestras, and give alternatively concerts there during the Exhibitions season. According to their contract each orchestra must muster sixty performers. It is really interesting to know how Herr Bilse, through hardworking and perseverance has succeeded in getting an eminent musical position in Germany in a few years. This gentleman generally residing in Liegnitz (Silesia) has organized a capital wandering orchestra, spending the greatest part of the winter in Warsaw, giving popular concerts, and visiting afterwards Breslau, Dantzig, etc. He plays himself nearly every wind and string instrument, and his orchestra is almost composed of his own pupils. As a composer of dance music Herr Bilse stands very high, and his productions edited specially by Bote and Bock in Berlin are very sparkling, and quite *à la Gungl*. Why should not the managers of the Crystal Palace engage Strauss and Bilse for some weeks after their season in Paris? I trust it would prove a capital speculation for the summer months.

No less than three concerts came out unexpected at this very end of the season. On Saturday last we had the first of them, given by Madame Johnson-Gräver, pianist to the Queen of Holland, under the immediate patronage of the Kronprinzessin von Preussen, and assisted by a grand orchestra, the musikdirector R. Wüerst, the first tenor Adams, the violinist Franziska Friese, and every description of bombastic preparations. Let us say at once that Madame Gräver, having been during many years in America she knows capitally well the humbug system. The concert begun with a *fantasie-overture Ein Märchen* by Wüerst, under the direction of the composer. This work, without being destined to immortality, is still very interesting, and not voided of melodial and instrumental invention. The two principal subjects of it are original, and the treatment of them shows a masterly hand. Although it is nearly impossible to detect every detail in a work after a first hearing, however I must say that a kind of monotony was sensible in the sounds-affinity of some wind instruments, employed in the too often repeated *unisono* passages. I should be very glad to hear this overture once more, or have the opportunity of hearing some other works by this clever composer who enjoys some reputation in Germany as a musical critic as well as a musician. Next came on Madame Gräver with the well known third Concert-Symphonie for piano and grand orchestra, by H. Litolyz, her beloved teacher. This composition being calculated to produce effect on the masses through its eternal double octaves, suited extremely well the capacities of Madame Gräver as a *virtuosa*. This lady is one of the millions of gymnastics so called modern pianists, who having worked some twenty years can walk up and down on the keyboard very easily, but even in this respect, purely memorial-technical, they never reach the height of the extraordinary, like the giant Tauszig. Of poetry and expression they have no idea, executing only the *pianos* and *fortes*, the *rallentandos* and *accelerandos*, according to the cold rules of contrasts, prescribed to them. An American-English-German tenor, Herr Adams, presented the audience with two very vulgar and insipid compositions by Herr Stigelli (alias Stigel!), the first one a German Lied *Die Thronen*, and the second an Italian *Canzone*. Herr Adams has got a very good voice, but out of having a great many elementary faults in the *emission* of it, he has still great deal to learn to become a good singer. The fourth number of the programme was a real treat for the public. The young and unpretending lady, Fraulein Fraziska Friese played wonderfully well the beautiful concerto (violin and orchestra) in *E* minor by Mendelssohn. This highly gifted young

artist has got exactly the same purity of intonation and style, as well as the fullness of sound of her teacher, the celebrated father David in Leipzig. No doubt Fraulein Friese will become greater than the Milanolo and Ferin, if she gets into good hands to push her forwards. The *ondante spianato*, and *Grand Polonoise* in *E* flat major with orchestra, by Chopin, was very middling played by Madame Gräver, this lady wanting the poetical *laissez aller* indispensable to interpret the music of this ever charming composer.—Come in to the garden Maud—this popular song of our Balfe, was very indifferently rendered by Herr Adams. I was not at all surprised on find some faults with the Italian and German pronunciation of this gentleman, but indeed I expected that he may have spelled the English language more distinctly, and not with a peculiar American accent, as he did on the occasion. Oh Seems Reeves, oh! Santely where are you? The *rondo brillante* in *E* flat major by Mendelssohn, for piano and orchestra, closed the concert not in a very brilliant way, being played without any brilliancy by Madame Gräver. And now *attenti tutti!* Madame Gräver is coming over to London, and has got a special trunk quite full with letters of introduction. Let our *confrères*, the musical critics be prepared to receive a dozen of calls by this very active lady, and let John Bull, and Mr. Punch be ready to meet her. I am afraid that Madame Gräver will be highly disappointed in her sanguine projects to besiege England. Now a day the mediocrities can make their way in London through activity and connections only in private, but in public, real great and genuine talents can only succeed. This fact proves evidently the progress of public taste, to which, it must be said, the Monday Popular Concerts have greatly contributed. The second concert took place on Monday last in *Salle der Singakademie*. It was an extra Monday's concert given by the same pianist S. Blumner, who since two years has founded in Berlin this Chappells imitation with a very good success. In this concert, the new attraction was the engagement of the so celebrated Florentiner quartett, the Herrn J. Becker and Hilpert, and the Signori Masi and Chiostrì. A new quartett by F. Kiel did not answer the expectation of the composers friends. It is a very well written work, but like the generality of modern productions, trying to replace the invention by the pretention. Some compositions of Rubinstein, Haydn, Mendelssohn and Schumann were performed to perfection by the Florentine quartett, and well supported by Herr Blumner. It was a pity that a very poor soprano sung some music not adapted to the high style of the programme. I hear with great pleasure that the Florentine quartett intends coming to London this season. On Tuesday last took place the concert given by L. Brossin, a pianist engaged since last year as teacher at the Musikschule of Stern in Berlin. This pianist plays very well, but without the least animation. He looks exactly as he did not like his profession. He executed some music of Schumann, Bach, the variations of Handel, and the *Sonata appassionata* of Beethoven, without *passione* at all, and was assisted by Herr Niemann tenor, Frau Niemann-Seebach, declamation, Herr de Ahna violin, and Herr Weupert accompanist. On last Thursday there was again concert at Court. The Herrn Betz, Salomon, Wowroky, Adams and Signor Marchesi, as well as the Frau Harriers-Wipper, and Fraulein Friese (violin) had the honor to be engaged on the occasion. The well known pianist and author Ehrlich is going to give a *cyclos* of lectures "*Über die Kunst und die gesellschaft*" (the art and the society) which are expected to be highly interesting.

SALVATORE SAVERIO BALDASSARE.

Berlin, April 6.

TO TOM TAYLOR, Esq.

SIR.—Alix, mathematician, mechanician, and musician—who lived at Aix, in Provence, about the middle of the seventeenth century—after many years' study and labour, succeeded in constructing an automaton figure, having the shape of a human skeleton, which by means of a concealed mechanism, played, or had the appearance of playing, on the guitar. The artist, after having tuned in perfect unison two guitars, placed one of them in the hands of the skeleton, in the position proper for playing, and on a calm summer's evening, having thrown open the window of his apartment, he fixed the skeleton with the guitar in its hands in a position where it could be seen from the end of the street. He then, taking the other instrument, seated himself in an obscure corner of the room, and commenced playing a piece of music, the passage of which was faithfully repeated or echoed by the guitar held by the skeleton, at the same time that the movement of the wooden fingers, as if really executing the music, completed the illusion. This strange musical feat drew crowds around the house of Alix, and created the greatest astonishment; but, alas! for the ill-fated artist, this sentiment was soon changed in the minds of the ignorant multitude into the most superstitious dread. A rumour arose that Alix, was a sorcerer, and in league with the devil. He was arrested by order of the Parliament of Provence, and sent before their criminal court, *La Chambre de la Tournelle*, to be tried on the capital charge of magic and witchcraft. In vain the ingenious and unfortunate artist sought to convince his

judges that the only means used to give apparent vitality to the fingers of the skeleton were wheels, springs, pulleys, and other equally unmagical contrivances, and that the marvellous result produced was nothing more criminal than the solution of a problem in mechanics. His explanations and demonstrations were either not to be understood, or failed of convincing his stupid and bigoted judges, and he was condemned as a sorcerer and magician. This iniquitous judgment was confirmed by the Parliament of Provence, which sentenced him to be burned alive in the principal square of the city, together with the equally innocent automaton figure, the supposed accomplice of his magical practices. This infamous sentence was carried into execution in the year 1664, to the great satisfaction and edification of all the faithful and devout inhabitants of Aix.—Yours obediently,

GROKER ROORES

**MONDAY POPULAR CONCERTS.**—The final morning programme of the Popular Concerts last Saturday (the 30th ult.) opened with Schubert's *Ottet*, executed by Joachim, Ries, H. Blagrove, Piatti, Reynolds, Lazarus, C. Harper, and Winterbottom. Joachim and Hallé played the *Kreutzer Sonata* of Beethoven, and the former astounded his auditory with Tartini's "Trillo del Diavolo." Hallé rendered Mendelssohn's *Caprice* in E major, Op. 33, No. 2. Miss Hann, daughter of the viola player of that name, sang Rossi's air, "Ah, rendimi quel core," and Smart's song, "O tell me, shall my love." The twenty-eighth concert of the ninth season was given last Monday night, for Mr. Arthur Chappell's benefit, and the director fairly earned the immense attendance in St. James's Hall, first, for his general exertions, and secondly, for a wonderfully attractive scheme, which will be readily admitted when it is stated that Bach's concerto in D minor for three pianofortes, was played by Madame Schumann, the queen of German pianists, by Madame Arabella Goddard, the English empress of the pianoforte, and by Herr Hallé, who is neither king nor emperor, but is still Hallé. The quintet accompaniment to this triple Broadwood display was played by Joachim, Ries, H. Blagrove, Piatti, and Reynolds. No wonder if the sensation was prodigious at this concerto of the immortal Bach, almost as great as when Mendelssohn, Moscheles, and Thalberg made that matchless display at the Hanover Square Rooms, wherein Thalberg's breath was taken away by a marvellous *point d'orgue* improvised by Mendelssohn. Monday's scheme opened with Beethoven's melodious serenade trio, Op. 8, executed by Joachim, Henry Blagrove, and Piatti, and ended with Haydn's stringed quartet in D major, Op. 64, No. 1, allotted to Joachim, Ries, H. Blagrove, and Piatti. There are other points to notice in this exceptional programme in the solo displays, for Madame Schumann played Chopin's *Nocturne* in E minor, and Weber's fiery scherzo in A flat, from the second sonata. Joachim was heard in Spohr's *barcarolle* and scherzo (admirably accompanied by Benedict). Hallé was in the field with Bach's *Gavotte* and *Passepied* in B minor, and prelude and fugue in C sharp; and Piatti produced his popular *Boccherini sonata* in A major. Miss Edith Wynne repeated Benedict's ballad, "Rock me to sleep," Schubert's song, "The Young Nun," and Mozart's "Violet." The Monday Popular Concerts are at an end until November next. The season has been more than ordinarily attractive in novelty, and the general public have eagerly responded to the attractions put forth. The engagements of two such pianists as Madame Schumann and Madame Arabella Goddard, and such a violinist as Joachim would alone mark the campaign as *hors ligne*, and doubtless when it is cited it will be as the season which introduced Beethoven's B flat Sonata, Op. 106—thanks to Madame Arabella Goddard—and Bach's triple pianoforte concerto.—*The Queen.*

**HACKNEY LITERARY INSTITUTION.**—Mr. Seymour Smith gave his entertainment, *Ashore and Afloat*, at the above institution last week. The audience were numerous and enthusiastic, and re-demanded several of the songs introduced. The new song by Mr. Wilford Morgan, "My sweetheart when a boy," was more than ordinarily successful and was remarkably well sung by Mr. Seymour Smith, who is now an established favourite with the patrons of literary institution.

**FLORENCE.**—Meyerbeer's *Dinorah* has been brought out here with great success, mainly to be attributed to the brilliant singing of Mdlle. de Maesen, not long since of the Théâtre-Lyrique, of Paris. Mdlle. de Maesen, it would seem, has turned her attention, not unprofitably, to the Italian stage.

**CRYSTAL PALACE.**—The last regular concert takes place to-day, when the programme includes the overtures to *Tessonda* (Spohr), and *Manfred* (Schumann), the *Pastoral Symphony* (Beethoven), some pieces from Mr. A. Sullivan's opera, *The Diamond Necklace*, and other interesting things. Violin, Herr Straus; singers, Mdlle. Enequist and M. de Fontanier. There are to be two extra concerts, at one of which (we hope) Schubert's B minor symphony will be repeated, and at another Madame Arabella Goddard will play a new pianoforte concerto, composed expressly for her by Mr. Benedict.

**MR. T. A. WALLWORTH'S NEW OPERETTA.**—The well-known professor of singing, Mr. Wallworth, gave a performance at his second *Soirée d'Invitation*, on Thursday April 4th, at his residence in Wimpole Street, of a new operetta in two acts, entitled *Kevin's Choice*, the music by himself; the words written by Miss Hazelwood, a young lady, whom, if we mistake not, we have seen perform at Her Majesty's Theatre during the short reign of Mr. Falconer, and also, if we mistake not, at the St. James's Theatre. Mr. Wallworth has fitted up a stage and some scenery, which added materially to the success of the piece. The scene is laid at Glendalough, in the County Wicklow. The plot is of the slightest materials, but the dialogue is smartly written. The characters were as follows:—Kathleen, a peasant girl, Miss Mary Burney; Budget, cousin of do., Miss Lucy Franklein; Kevin, a student, Mr. J. C. Phillips; Patrick, a peasant, Mr. Wallworth; and the Abbot of Glendalough, Mr. W. Latta. The music contains some very pretty and tuneful sketches in the songs, duets, and concerted pieces. Several of the ballads, &c., were encored. All the dramatic action and business of the piece was arranged by Mr. Wallworth, and it does him infinite credit. Himself and his pupil, Miss Lucy Franklein, sang and acted most capitally, as, indeed, did the other singers engaged. Mr. Henri Parker accompanied on the pianoforte. A selection of vocal and instrumental music was given in the first part by several pupils of Mr. Wallworth, and others, under his direction, accompanied by Mr. Bradbury Turner, Mus. Bac. The whole of the performance gave much satisfaction.

BASSET BAZOOK.

**ISLINGTON, CHAPEL SCHOOL ROOM.**—(From our Pentonville correspondent).—An amateur musical entertainment was given for the benefit of the school funds of the above chapel on Tuesday evening, when the praiseworthy exertions of all engaged were crowned with success, and the concert seemed to give general satisfaction to a well filled room. Among the successful pieces were, a song called "Jessie dear," sung by Mr. Symonds with great taste and encored; Lord Mornington's glee, "Here in cool grove," by the Misses Jackson and the Messrs. Aldridge; the pianoforte solo, "La prière de Samiramide," effectively played by Miss Franklin; and "Bid me discourse," by Miss Fanny Poole. The last-named lady was loudly encored in Bishop's bravura song, when Miss Fanny Poole gave instead Mr. H. Smart's "Lady of the sea." In the second part, when she gave Mrs. St. Leger's pretty song, "Distant home," the applause was still more enthusiastic, and the *bis* still more energetic when she responded with Meyerbeer's "The fisher-maiden." Mr. Aldridge conducted.

**BIRMINGHAM.**—The following has appeared in the *Birmingham Daily Post*, apropos of the performance of *Rob Roy*:—"We have reserved for the last mention of Mr. Elliot Galer and Miss Fanny Reeves, whose efforts as Frank Osbaldiston and Diana Vernon respectively, belong rather to the musical than the histrionic side of the performance. Both artists were in excellent voice, and sang the various original or interpolated selections assigned them with admirable skill and effect. Their unaccompanied duet singing, in 'Though I leave you now in sorrow' and 'Ye banks and braes,' was a musical treat, which would alone have repaid the audience for their attendance."

**DUBLIN.**—Miss Kate Ranor, whose name is now so favourably known in Dublin, from her success at the Queen's Theatre at Christmas time, has returned to Ireland for a short starring engagement. Mr. Halliday's burlesque, *Kenilworth*, has been prepared for her, and, judging by the criticisms in the leading papers, the success of Miss Ranor as Amy Robart is as great, if it be not greater, than that which attended her impersonation of "Little Don Giovanni." The song which Miss Ranor introduces, when Amy is attired as a strolling minstrel girl, is nightly encored twice. The revival, in Dublin, of Mr. Halliday's burlesque, has proved a decided success.

**MR. KENNEDY IN AMERICA.**—Mr. Kennedy, the Scottish vocalist, lately gave three concerts in Metzerott Hall, Washington, and was afterwards invited by several of his countrymen to a dinner where he was handsomely entertained. Mr. Kennedy during the evening sang several Scotch songs, and, says the *Washington Republic*, "when the company separated it was voted that Mr. Kennedy was the bonniest Scot who had visited there for an unco while."

**BALLAD CONCERTS, ST. JAMES'S HALL.**—The first of a series of ballad concerts, under the direction of Mr. John Boosey, took place on Thursday evening, before a densely crowded and most fashionable audience. The programme included several of the leading artists of the day, amongst whom may be named Miss Louisa Pyne, Mdle. Liebhart, Madame Lemmens-Sherrington, Madame Sainton-Dolby, Miss Edith Wynne, the Misses Wells, Messrs. W. H. Cummings, W. Weiss, Conway Cox, Montem Smith, and Chaplin Henry, with C. Hallé as pianist, and Messrs. Frank Mori, J. Hatton, and Benedict conductors. Mr. C. Hallé played Mendelssohn's *andante* and *rondo capriccioso* in masterly style. Amongst the novelties produced was a new May song by Mr. Benedict, composed for Mdle. Leibhart, which was one of the successes of the evening. Its delicate and symmetrical melody, combined with great brilliancy and originality, could not fail to recommend it specially. So graceful a composition, so gracefully rendered, made an encore inevitable. This song is sure to achieve popularity. Miss Edith Wynne, in a new ballad by Mr. A. Sullivan, gained fresh laurels; and Madame Sainton-Dolby, in Claribel's ballad, "Strangers yet," made it more than ever popular. Glees by Bishop, &c., added to the success of the performance. The second ballad concert takes place on Tuesday in Easter week, under Mr. John Boosey's management, at which several novelties and popular works will be produced. **BASHI BAZOOK.**

**BRIGHTON.**—The second subscription concert of the Philharmonic Society took place in the Town Hall. A selection from *Judas Macabæus* formed the first part of the programme. Fratlein Mehlhorn sang "Pious orgies," "Wise men flattering," and "From mighty kings;" Mr. Bishop, "Sound an alarm" (encored), and Mr. Jordan, "Arm, arm, ye brave." The band played Mozart's First Symphony capitally, as well as Rossini's overture to *La Cenerentola*. The concert was altogether a success.

**PECKHAM.**—An evening concert was given recently at the Assembly Rooms of the Rosemary Branch, in aid of the funds of the Peckham and Kent Road Pension Society. The singers were Miss Rose Hersee, Miss Lucy Franklin, Mdle. Emilie Georgi, Mdle. Constance Georgi, Messrs. Fielding, Carter, Winn, and Snowbridge. Signor Caravoglia and Herr Lehmyer conducted. Miss Rose Hersee was recalled after a *scena* from *Il Trovatore*, and was encored, with Signor Caravoglia, in the duet "Quanti amore" (*L'Elisir*). Mdle. Emilie Georgi made a great impression in Benedict's "Rock me to sleep," and was loudly and unanimously encored, with her sister Mdle. Constance Georgi, in an arrangement, as a duet, of Herr Reichardt's popular *lied*, "Thou art so near and yet so far." Among other pieces admired was a new waltz, "La Rosa," by M. Engel, sung by Miss Rose Hersee. Stephen Heller's "La Truite," was well played by Herr Lehmyer. Miss Lucy Franklin in two songs obtained a fair share of applause; and the gentlemen who sang some part-songs deserves honourable mention. We trust the society will receive some substantial advantage from the concert.

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